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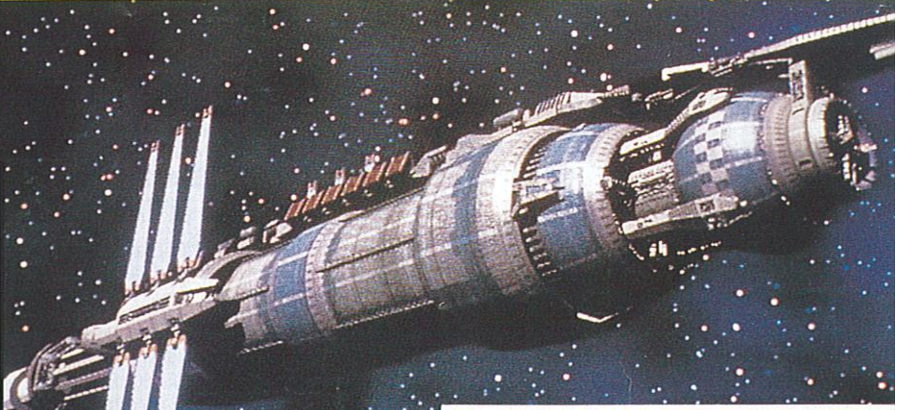
BABYLON 5 First Review!!!

dwb

No.112 April 1993



CLASH OF THE TITANS!

The Big Three line up for American TV network supremacy ...

EXCLUSIVE - AFTER TWENTY TWO YEARS DWB CAN AT LAST REVEAL THE TRUTH

Dæmons - The Lost Episode !

BBC and Priviliged Fans Admit to Twenty Year Cover Up !

For years now, the so-called Inner Circle of Doctor Who fans have known a secret which they have agreed with the BBC to keep suppressed. *The Dæmons* was originally scripted as - and made as - a six part story. But several events have now conspired to bring this information to a larger audience - and the time is right for Doctor Who fans in general to learn about the episode and why it was suppressed.

The secret nearly came out last year, with the re-colouring of the story. The fact that there are not five, but six episodes of *The Dæmons* filed in the BBC Film and Videotape Library was a surprise to the team who worked on the restoration, and they were quickly asked not to make the information public. What they had found was the transmitted version of the story plus a slightly different tape of part five and the completely 'new' part six - both in colour.

But already the number of people who knew about the original version of the story was spreading. BBC officials even discussed destroying the two extra episodes, but, fearing another scandal, beleagured DG Jonathon Birt vetoed the suggestion, which would have robbed the archives of an invaluable reference source and impressive piece of drama. BBC Enterprises toyed briefly with the idea of releasing all six original episodes as a special video, but were advised that the reasons it was withdrawn originally would mean it got at least a 15, if not an 18 certificate - which would reduce sales to an unviable level.

Meanwhile Titan Books, having interviewed director Christopher Barry and writer-producer Barry Letts were negotiating to print the final episode as an appendix to their script book and also researched the production of that episode. BBC Enterprises considered, but eventually refused rights to print the script for part six. At about the same time, the Myth Makers video *Return to Devils' End* was being put together, and producer Keith Barnfather was negotiating for clips from the story to counterpoint the interviews with the stars and production crew. Things went well until he asked for permission to include several short (and uncontentious) sequences from part six - at which point the BBC decided not to give permission for any clips, and hinted that any mention whatsoever to the sixth episode would incur the wrath of Auntie.

But fans who were *not in the know* were already asking awkward questions. It has always been a mystery why Doctor Who's eighth season was only 25 episodes long when every subsequent season up to season 18 (which was 28 episodes long) had 26 episodes. Also, *The Dæmons* has always been regarded as a classic let down only by its abrupt and somewhat contrived ending - an ending which sits uneasily with the slow and menacing build-up of tension and horror through the rest of the story. In particular, April Loofer - a researcher for **IN•VISION** magazine which was looking into publishing an **IN•VISION CLASSICS** issue to coincide with the repeat and the video release - was requesting background papers and information that was potentially embarrassing.

The final straw was when the Titan script book of *The Dæmons* was published. As agreed, the script for part six had been removed. But by an oversight, some of the production details about part six slipped through (the top of page 15, for example, describes the recording of "episodes five *and six* in TC3 on Wednesday May 26th").

The result was a meeting of BBC and BBC Enterprises executives. The outcome was the BBC decided to tell the true story of what happened to *The Dæmons* and explain the circumstances. The rumours and speculation would be put to rest for ever.

So what exactly did happen between the post-production work on *The Dæmons* and its transmission? The story was completed just like any other. The production team had some reservations about the story - in particular about two scenes. One was a sequence where Jo Grant, about to be sacrificed, is shown in close-up with a knife slashing down towards her. The other scene they had doubts about was the eventual appearance of 'the Devil' at the end of episode four.

But when the Head of Series, and then the Controller of BBC1 saw parts five and six they had deeper reservations. Part six in particular (as you can see from the synopsis printed here) increasingly referred to Christian mythos and religious beliefs culminating of course in the appearance of God Himself. It was felt that the episode could not be transmitted. But what should be done? Most of the first five episodes were excellent television and it would be costly and a shame just to ban the whole story.

So a compromise was reached, it was agreed to re-edit the story to lose an episode and remove the offending material. There was a precedent for this, in 1964 *Planet of Giants* had been trimmed from four episodes to three - ostensibly because it got too boring, but also to remove disturbing sequences involving (amongst other things) a dead cat.

For *The Dæmons*, several filler scenes were removed from early in part five so that the episode ran for only 21 minutes, then the very end of part six was added in - Bok's return to stone, the church exploding, the Master's capture and the May Day dance. Two short sequences were added to the story - a close-up of the Doctor explaining Azal's death (intercut with reactions from the others which were lifted from existing part six material), and the death of Azal. Jon Pertwee was filmed outside the back door of studio TC6 for his short scene. Stephen Thorne was rehired and made-up as Azal for the short scene of him dying. The deficiencies in costume and make-up (due to lack of time) were covered with an electronic glow.

Finally the death of Azal and subsequent end of story was grafted on to the original end of part five - where Azal is about to kill the Doctor and Jo offers herself as a sacrifice instead (in the original Azal takes her up on the offer and the episode ends as he fires his lightning bolt at her).

The surgery was deemed a great success - nowhere near as powerful as the original, of course, but far less contentious. The public need never know how close Doctor Who had come to treading on the religious and social mores of its audience.

There are two more events worth reporting. First, Barry Letts and Robert Sloman were naturally disappointed that the climactic scenes of the story were removed - although they understood and condoned the BBC's position. They were pleased with the general structure of the scenes in which God appeared, though, and managed to rework them for inclusion as the climax of Sloman's next script for the series - *The Time Monster*. The final event in the story was the permission given to publish the facts, given subject to the condition that the facts not be revealed before the end of March. In the true spirit of investigative journalism, however, DWB has decided to be the first to ignore this embargo, and can exclusively reveal the contents of the banned episode below...

Justin Richards

Synopsis - Episode Six

Azal is about to kill the Doctor (who will not accept his gift of power) when Jo tells the Dæmon to kill her instead. Azal hurls a bolt of lightning at Jo and she collapses - dead...

The Master begs for the Doctor's life - he will live as the Master's slave in the new order once the Master has Azal's powers and rules the Earth. Azal deems the experiment to be over, and passes on his power.

UNIT are still trying in vain to overpower Bok when the church doors fly open and the Master and his acolytes emerge. The Doctor is dragged behind them in chains. Benton gets past Bok and attacks the Master - who strikes him down with a lightning bolt. The Master orders the UNIT troops to prostrate themselves before him and eventually they do, after he has killed a couple more soldiers.

While the Master is gloating over his new subjects and making arrangements for his enthronement and dominion over the planet, Miss Hawthorne manages to slip away and talk with the Doctor. The Doctor tells her there is only one thing to do - *He* must be summoned. Miss Hawthorne reluctantly agrees that there is no alternative.

The UNIT troops have been locked up in the Cloven Hoof pub, and the Brigadier and Captain Yates are already planning their escape. Miss Hawthorne tells them it will be futile but they do not listen.

The Master is learning more about his powers - mainly by killing the villagers in new and 'exciting' ways. The Doctor pleads with him to stop, and the Master silences him with a stare and a snap of his fingers. He is saving the Doctor to witness his final triumph over Earth - and then over the Universe once he has fully utilised the psionic power of the Dæmons.

The Brigadier and his men make their escape - to be confronted by Bok who kills Yates and then turns on the Brigadier. The Master and the Doctor witness this and the Doctor begs for the Brigadier's life. The Master orders Bok to kill the Brigadier - which he does. While the Master laughs uncontrollably Miss Hawthorne manages to help the Doctor to escape - they head for the Cavern and Azal. The Master is livid and chases after them.

The Doctor and Miss Hawthorne arrive in the Cavern where Azal is preparing to return to his ship. The Master's rule of Earth signifies a new stage in the Experiment and Azal will monitor it from within the Barrow. He is totally unconcerned about the Doctor's protests. Miss Hawthorne tells the Doctor that he was right - they must now summon Him. The Doctor and the white witch gather various religious icons and artefacts from the church and the Cavern and prepare them round the altar.

The Master arrives with his followers, having finally guessed where the Doctor is. He sees instantly what is happening and tells Azal - who is suddenly speechless - with fear, not with anger the Doctor points out. The Master threatens to destroy the world and utters a powerful incantation - outside volcanoes erupt and the skies darken - (stock footage of) natural disasters as the world begins to end: floods, hurricanes, rivers of lava, earthquakes...

The Doctor is unperturbed and as the Master tries to pull him away, he completes the summoning ceremony - and God appears, a white-bearded benign face which fills the Cavern. Azal sinks to his knees in front of the face. The Master is appalled.

God introduces Himself and apologises. Azal was over-reaching his remit and experimenting on his own without "official" approval. He will be removed from this universe and punished for trying to usurp God in relation to Earth - like his brother Satan before him.

The world is set to rights, and the Doctor begs for the Master to be spared and given into the power of the authorities. God agrees and undoes all the evil that the Master has done. The Doctor smiles as Jo recovers, bewildered. Miss Hawthorne goes to see how things are outside.

At the same moment, the Squire reappears in his hallway, startled and confused; Yates, Benton and the Brigadier regain consciousness (Miss Hawthorne arriving to explain and tend to Benton!) and together with the UNIT troops resume their attack on Bok outside the Church. While the revived villagers look on, Bok crouches down and returns to his stone form as a gargoyle.

God announces He is leaving, His work here done. But He will destroy all evidence of Azal's power as he goes. The Doctor, the Master, Jo and the remaining coven members flee the church - which explodes. After an emotional reunion, the Master makes his bid for freedom - foiled by Benton and Bessie. Jo goes to change her clothes as the May Day dance begins and Yates and Lethbridge Stewart retire to the pub for a pint.

dwb

The British Journal of Telefantasy

PO Box 1015, Brighton BN2 2YU

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Welcome to DWB112 - also known as "the quart in a pint pot." Over the last fortnight my neighbours have become very familiar with the agonised scream which indicates that yet **another** article has come in over-length, and too topical to postpone. Somehow I've managed to fit it all in though, and with twelve hours to spare, so there might even be time to check the typos this issue...

That, I now know, is the worst part of this job - sitting staring at all your errors for a week as you wait for the issue to actually appear! Its a bit like the slow motion effect you get when you drop a glass - agonising. Particularly as, with Gary away in Australia, I didn't get the letters on last issue till this morning (which is why this issue's letters column is less than topical.)

Finally - I forgot to point out last issue that DWB111 was the fiftieth issue since we expanded ourrangebeyond Doctor Who. Just thought it a point worth mentioning... See you in four weeks.

ANTHONY

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Cover: The main contenders in America's SF wars - The Next Generation, Deep Space Nine and Babylon Five.
Back Cover: The late Jacqueline Hill as Barbara Wright in her best remembered Who role - as the reincarnation of Yetaxa, high priest of The Aztecs - Photo BBC Video.

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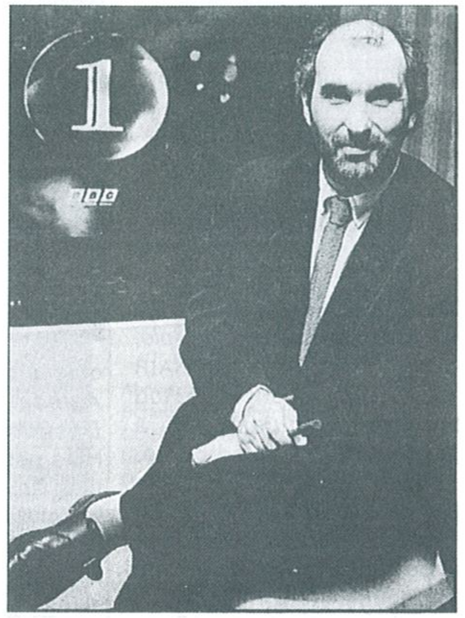
LIGHT AT THE END OF THE TUNNEL?

YENTOB TAKES OVER AT BBC1
Mirror claims Anniversary story on the way



ALAN YENTOB was confirmed as Controller of BBC1 on the 26th February, eight years, almost to the day, since the original 'cancellation' of Doctor Who was announced in 1985. A little over a week later, the *Sunday Mirror* claimed that 'super fan' Yentob was about to commission an anniversary special starring either Tom Baker or Sylvestor McCoy for transmission in November.

Yentob was the only candidate for Controller referred to the BBC's Board, though half a dozen applicants were interviewed by Managing Director of Television, Will Wyatt. He currently remains Controller of BBC2, pending the appointment of his successor, though rumours suggest that he may act as a 'senior controller', retaining some influence over both channels. The new Controller should have been appointed by the time this issue reaches the streets, and is likely to be Head of Music Michael Jackson, though Head of Youth Programming Janet Street Porter (who had been reportedly been considering leaving the BBC after she was passed over for BBC1) is also in the running.

Stripped of journalistic hyperbole, the *Sunday Mirror's* subsequent report of Doctor Who's 'Spectacular Comeback!' contained little news of substance, merely suggesting that Doctor Who had been victimised by Jonathan Powell, and that Yentob was considering reviving it, but did indicate that a special production was being considered for the 30th anniversary as a means of testing the water for a new series. Either Tom Baker or Sylvester McCoy were tipped to star.

Although BBC financial schedules would prevent the production of a new series of Doctor Who in the upcoming financial year, they are flexible enough to permit the commissioning of a special, even at this late date. The go-ahead will however have to be given within the next few months if production is not to be dangerously rushed. An announcement did appear imminent at one stage, but this prospect has now receded...

Entertainment Express, BBC1's Friday night showbiz show (which recently covered the premiere of Star Trek - Deep Space Nine) were considering covering Doctor Who in their 26th March edition, and there was a possibility that Alan Yentob himself would appear to respond to fan demands for a new series, making this an obvious occasion on which to make an announcement. Ian Levine met reporter Triona Holden for a rather expensive lunch to discuss the proposed report, but as we go to press it has been abandoned.

Yentob has however already shown himself more willing than Powell ever was to answer criticism, appearing on Channel Four's Right to Reply to respond to adverse comments on the final episode of the last season of Casualty. Indeed, much of Yentob's time is currently occupied by the legacy of Powell's decision to move Casualty forward from Friday at 9.30 to Saturday at 7.50. Yentob's first acton after his confirmation was to move the final episode of the season (directed by Michael Owen Morris of *The Awakening* fame) to after the watershed, in the vain hope of averting the protests occasioned by its strong storyline, and he has since had to postpone the repeats planned for the Friday 8.10 slot from the 19th March, replacing them with further episodes from the final season of All Creatures Great and Small.

Given this trouble, the chaos currently surrounding the BBC's highest levels, and the need to commission replacements for Eldorado, it would hardly be surprising if Yentob has yet to turn his attention to Doctor Who. Whether his support for the series as a cult repeat will guarantee support for it as a mainstream venture is unknown - but we can at least feel confident that for perhaps the first time in eight years, we have the benefit of a 'level playing field' on which to make our case for the return of Doctor Who.

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CHAOS AT THE BEEB - Page Six

IMPORTANT ANNOUNCEMENT

With the banks keener than ever to extract as much profit as possible from their small business customers, it is with regret that we must inform our readers that a surcharge of 25p must be included on all cheques payable to DWB below the sum of £10. This is the cost our bank is now charging - per cheque - to process for us, and we now find ourselves unable to absorb this extra burden.

In addition, it has been reluctantly decided to impose an additional surcharge of 25p for those who order DWB directly on a monthly basis. Up to now we have charged no more than the cover price inclusive, with the postage and packing costs subsidised by the annual subscribers, which some readers have pointed out as being unfair. Therefore as of now it will cost individual issue subscribers £3 per issue (25p cheque/Po charge + 25p P&P) second class or £3.40 in card reinforced envelopes sent first class. Whilst we hope not to alienate any of our many readers who opt to order from us on an individual issue basis, we would like to point out the significant savings to be made on our annual rates which remain unchanged at £30 and £35 respectively. (Readers who have ordered DWB112 individually should have recieved a sheet of address labels for use should they wish to subscribe)

We would also advise overseas readers to subscribe on an annual basis from now on, and regret any inconvenience to any of our readers which this unavoidable change of policy may have caused.

Fortunately, out 'brilliant' Chancellor has managed to keep his sticky fingers off the idea of extending the range of VAT to include books and magazines - for this year, at least...

JACQUELINE HILL

1929-1993

Jacqueline Hill, who played companion Barbara Wright during the Hartnell era, has died aged 63.

Born in 1929, Jacqueline Hill worked as a model and at Cadbury's chocolate factory before training as an actress at RADA (where one of her classmates was Joan Collins) . She made her West End debut in a production of The Shrike, and went on to appear in TV productions including *Shop Window*, FABIAN OF THE YARD and *An Enemy of the People*, as well as an ARMCHAIR THEATRE production of Rod Serling's *Requiem for a Heavyweight,* directed by her husband Alvin Rakoff, whom she married in the late fifties. For this production she suggested a young actor, who until then had had only walk-on parts, for the lead role - Sean Connery. After chatting to Verity Lambert at a party, she was cast as school teacher Barbara Wright in the first season of DOCTOR WHO, despite being somewhat older than the character as she'd been originally envisaged.

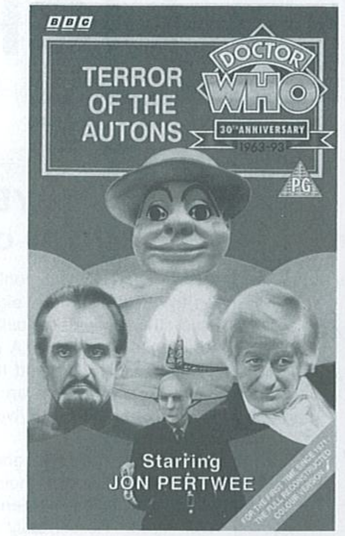
She remained with the series for two years, before leaving at the end of *The Chase.* Her portrayal of Barbara remains one of the strongest companions the series has ever seen - the only one ever to have been the central character of a story, the classic *The Aztecs.* In *The Edge of Destruction,* it is Jacqueline Hill's performance which, more than any other, holds together a story always teetering on the brink of collapse.

Soon after leaving DOCTOR WHO Jacqueline Hill gave up acting to raise a family, but returned to the stage in the late seventies. Soon afterwards, she appeared in the WHO story *Meglos,* as Lexa, leader of the Deons. She continued to work occasionally throughout the eighties, appearing, amongst other things, in an episode of PARADISE POSTPONED directed by her husband, and, after initial trepidation, attended several conventions. She leaves a son and daughter.

Jacqueline Hill:
Born 17th December 1929;
Died 18th February 1993

"I was very very fond of Jacqueline - she was lovely to work with. My abiding memory is the serious determination of her work, yet at the same time she was great fun to be with"

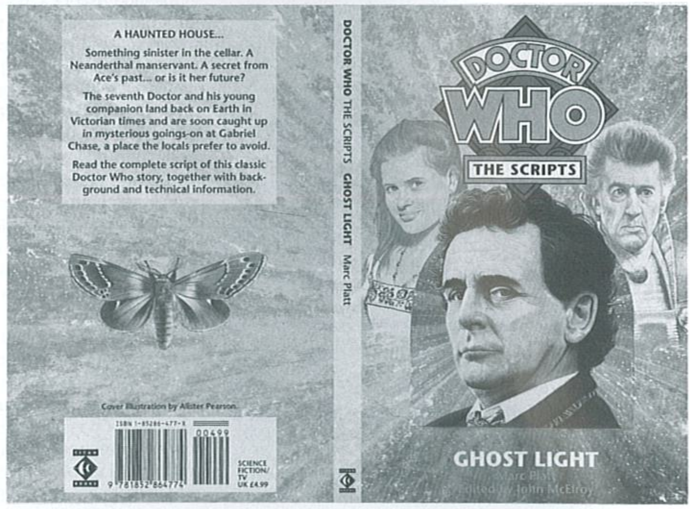
Carole Ann Ford



BBC
THE MAKING OF THE HITCH HIKERS GUIDE TO THE GALAXY
DON'T PANIC!

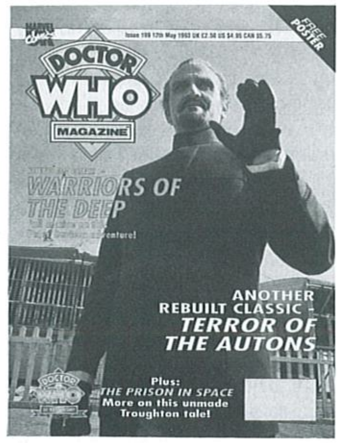
BBC VIDEO releases for June should be *The Keeper of Traken* and *The Invasion* (with narration from Nicholas Courtney). *The Trial of a Time Lord* has now been cleared for possible release later this year.

The February and March releases showed improved sales compared with their predecessors: *Enlightenment* reached number five in its first week, with *Image of the Fendahl* pipping it at number four, and the recently repeated *The Daemons* scraping into the charts at number ten. Even *The Twin Dilemma* managed to reach the top ten as it went on general release after a year of Woolworth's exclusivity. It's unlikely however ever to match the performance of *The Tomb of the Cybermen*, wich has now sold 64,000 copies in the UK, and a hundred thousand worldwide!


A HAUNTED HOUSE...
Something sinister in the cellar. A Neanderthal manservant. A secret from Ace's past... or is it her future?
DOCTOR WHO THE SCRIPTS GHOST LIGHT Marc Platt
DOCTOR WHO
THE SCRIPTS
GHOST LIGHT

Above: The Cover for Titan's script book of *Ghost Light. Published May 13th, £4.99*

Top: Video covers for *Terror of the Autons* and *The Making of THE HITCH-HIKER'S GUIDE TO THE GALAXY.*


FREE POSTER
DOCTOR WHO MAGAZINE
WARRIORS OF THE DEEP
ANOTHER REBUILT CLASSIC - TERROR OF THE AUTONS
Plus: THE PRISON IN SPACE More on this unmade Troughton tale!

MARVEL are prearing to celebrate the 200th edition of *Doctor Who Magazine* and the thritieth anniversary of the series in some style. Issue 200 will boast a gatefold cover of the seven Doctors and the TARDIS, painted by Alister Pearson, and will be full colour throughout at no extra cost. The issue will be a David Whitaker special. Issue 207 (the November anniversary issue) will be in the same format.

Upcoming issues will be continuing the unscreened stories series, with Peter Ling's Davison/Colin Baker tale *Hex,* and two stories from the abortive season twenty three - David Halliwell's *Attack on the Mind* and PJ Hammond's *Paradise Five.*

Left: DWM199
Right: The 1994 Doctor Who Yearbook

DOCTOR WHO
YEARBOOK 1994

WHO PINBALL SCORES BIG

THE DOCTOR WHO Pinball Machine (reported in DWB110) made international news on February the 14th when an American man scored over half a billion points on it to claim the title of 'World's Greatest Pinball Player.'

American wire services report that Lyman Shears Jr of Hampton, Virginia, won the third international championship. he scored 570,690,040 points on the DOCTOR WHO machine, beating some 500 pinball enthusiasts from around the world. In addition to the honour, he alsocollected $3,000.

"My first games were lousy because I was worried about what everybody else was doing," Shears told wire services in New York. "Then I blanked out everybody and played the game against the machine on my own."

John S Hall

DALEK BOOKS ARE GO !

(WITH SOME AUTONS TAGGING ALONG)

OFF, ON, OFF, ON, OFF... and on again! Eric Saward has struck a deal, in principle, with Virgin to novelise his two Dalek stories (*Resurrection of the Daleks* and *Revelation ofthe Daleks*). No contract has been signed as yet, and the deal is still subject to approval by Roger Hancock (for Terry Nation), but Saward told DWB that they were "75% there."

The most exciting aspect to this news, however, is that the proposed contract is for **three** books - the third being a novelisation of Robert Holmes' storyline for *Return of the Autons.* Commissioned for the abortive original version of season twenty two, the outline is set in Singapore and features both the Brigadier and the Master in addition to the Autons, who were rumoured back in '86 to have developed an affinity for plastic.

The books should be of a similar length, about 65,000 words, to John Peel's *Evil* and *Power* novelisations, and released in similar jackets. In order to fill this word count they will have to be somewhat expanded, with the story of Davros's escape from the Prison Station and arrival at Tranquil Repose making up much of the extra material.

WHO BACK ON UK GOLD

UK GOLD has reinstated weekday DOCTOR WHO as of the 22nd March, in a late evening slot. The series will generally be run at 11.30pm, but is subject to variation depending on the rest of the evening's schedule. *Doctor Who and the Silurians* (22nd-30th March) will be followed by *Terror of the Autons* (31st March-5th April); *The Claws of Axos* (6th-9th April); *The Curse of Peladon* (12th-15th April) and *The Sea Devils* (16th-23rd April). Whether they will go back to show the omitted *Ambassadors of Death, Inferno, Mind of Evil* and *Colony in Space* is currently unknown (*The Daemons* and *Day of the Daleks* are restricted by THE LATE SHOW and Terry Nation respectively). Sunday transmissions are currently running several weeks ahead of the weekday screenings, so *The Sea Devils* omnibus should be run on the 4th April. Sunday transmissions have however been subject to editing recently, with several scenes cut from *Spearhead from Space* (though not the 'Fleetwood Mac' version omitted elsewhere!)

UK Gold are also screening, an hour before WHO on Tuesdays, the TV version of *The Hitch-Hiker's Guide to the Galaxy.* Beeblebrox Bookmakers are currently offering odds of ten to the power of my overdraft against them running the full version of part two, unseen since 1981...

ENTERPRISES HINTS AT "SOMETHING BIG"

BBC ENTERPRISES chiefs have hinted that they have "something big" lined up for the thirtieth anniversary - something far larger than the suggested anniversary special...

Meanwhile, Alister Pearson has turned down the commission to produce a 30th anniversary poster for Enterprises, as he would have had only a fortnight to produce the artwork if the poster were to be printed as planned by April the 10th.

STILL NO WORD as we go to press on the name of BBC2's Sylvester McCoy repeat. *Revelation of the Daleks* was selected as the Colin Baker repeat at the last minute after the shortcomings of the chosen story, *The Mark of the Rani* , were pointed out by Ian Levine. Ratings for the season are still less than impressive, and the 7.15 slot must be accounted somewhat unsuccessful...

Ratings for this year's repeats are as follows (with the equivalent figures for last year's stories in brackets.)

Genesis of the Daleks 1	2.20m	(2.37 - 15th)
Genesis of the Daleks 2	2.30m	(2.79 - 21st)
Genesis of the Daleks 3	2.33m - 25th	(2.58 - 13th)
Genesis of the Daleks 4	2.12m - 30th	(2.63 - 15th)
Genesis of the Daleks 5	2.28m - 28th	(2.57 - 16th)
Genesis of the Daleks 6	2.30m	(2.64 - 20th)
The Caves of Androzani 1	2.12m - 27th	(1.50)
The Caves of Androzani 2	≤2.58m	(1.50)
The Caves of Androzani 3	1.86m (27th)	(3.46 - 14th

CINEMA VERITY RUMOURS

LOOK, STOP ME if you've heard this one before, but... Cinema Verity are rumoured to be negotiating for the rights to independent production of DOCTOR WHO, as compensation for the cancelled ELDORADO. They are apparently close to reacing an agreement with the BBC on licensing percentages...

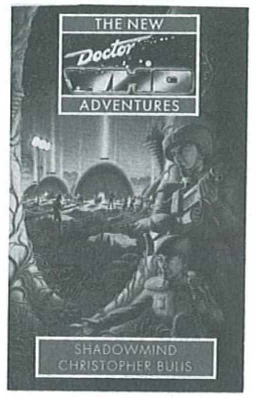
Now personally I'll believe that one when I see it - but there does seem to a positive buzz regarding DOCTOR WHO at the BBC...

AUDIO COLLECTION LATEST

WORK on the next two Audio Collection releases is still suspended due to technical problems, though Eric Saward still expects to produce the release once suitable copies are available. Once new heads for an ancient four track recorder are received from Sony, it should be possible transfer the original recordings of *Fury from the Deep* and *Power of the Daleks* direct to VHS audio - a format with which the production manager on the project is happy. Production will then resume for release later this year...

UNIT REVIVAL!

PAUL CORNELL'S *No Future* (formerly *Anarchy in the UK*), due for publication early next year, is reported to be a UNIT story set in the 1970s. Both UNIT and the Brigadier (as played by Nicholas Courtney) are also scheduled to reappear in Myth Makers' *Downtime* and the DOCTOR WHO radio series later this year...



Above : *Shadowmind* (June)
Scheduled reprints are :
October: *Robots of Death, Leisure Hive.*
November : *Invasion of the Dinosaurs*
December: *Web of Fear*
Early 94: *Talons of Weng Chiang,*

DWAS REOPENS OLD WOUNDS

JOHN CONNORS, DWAS Executive Member 1985-88, wishes to make a statement (also sent to CT and other fan publications) regarding potentially damaging allegations levelled against him and other former executive members in the February CT.

"In February's CT it is alleged that members of the DWAS Executive between 1984-88, deliberately or otherwise, ignored or neglected the situation regarding the Society's liability to pay VAT on some of its services.

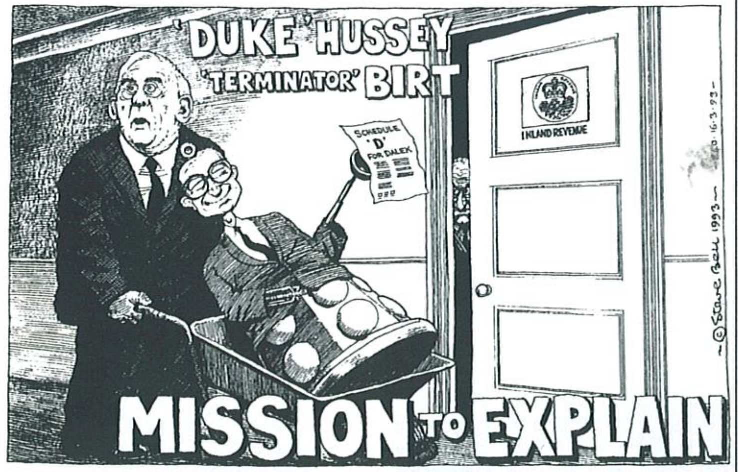
Such allegations are untrue. In fact, the main reason why Andrew Beech was appointed Co-Ordinator was due to his expertise in such complex matters. It should be noted that it was only a year after his appointment that he revealed the full depth of the bill.

The current treasurer's inferences in CT are a slur on the reputation of previous Executives and, unless he can produce evidence to support them, he should apologise to all concerned.."

CENSORSHIP

Further evidence of the DWAS's apparent return to unprofessionalism - after a period noted for its return to high standards - came in a letter recently sent to myself, contentiously announcing the censorship of all mention of DWB from its pages for daring to suggest the extent of DWAS's clearly sympathetic relationship with John Nathan Turner. Some four months since his departure from BBC Enterprises, DWAS members have still to be informed that - rather than overseeing Doctor Who related products for the anniversary year - he has in fact no longer comnnected to the show - a significant parting of the ways after over fifteen years. Censorship or no censorship? Right or wrong? We have printed the letter with our reply to allow you to make your own mind up. We are still awaiting a reply - and our fully paid up March issue of CT - as of March the 19th...

Gary Leigh



CHAOS AT THE BEEB!

Changes at the top of the BBC still seem likely following press revelations concerning the tax affairs of the BBC's Director General John Birt. Though the meeting of the Board of Governors on the 18th March backed him, the BBC is widely seen to have been damaged by the affair, and its credibility is unlikely to be restored until either Birt or Marmaduke Hussey, chairman of the BBC's Board of Governors, resigns.

The story broke on the 1st March when it was revealed that Birt was being employed as a freelance by the BBC, despite working there full time, with his salary paid to John Birt Productions Limited - an arrangement with distinct tax advantages. Birt quickly responded to criticism by joining the BBC's staff, but his critics claim that the existence of the previous arrangement is indicative of his failure to understand the culture and public service ethos of the BBC, which they claim has caused morale to fall to all time lows under his leadership. The storm appeared to have been weathered, nonetheless, until it emerged a fortnight later that the secretary to John Birt Productions, whom Birt had refused to name, was in fact his wife, who was already receiving a large salary as a director of that company. This provoked renewed calls for Birt's resignation, and for the departure of BBC Chairman Marmaduke Hussey, who had approved Birt's business arrangements, without reference to the full Board of Governors.

Hussey has long been a controversial figure, again alleged to be out of touch with the concerns of BBC staff. He was appointed at a time when the BBC was facing sustained attacks from the Conservative Party for its current affairs coverage and soon acted by forcing the resignation (an unprecedented move) of Director General Alasdair Milne, whose background lay in current affairs, later bringing in John Birt as Deputy D-G with a special brief to reform the news departments. Hussey, along with his deputy Joel Barnett, has broken with tradition by taking a more active role in the day to day affairs of the BBC than his predecessors, and is the first chairman to have been reappointed for a second five year term. His management style has been criticised as 'autocratic' (Michael Grade called it neo-Stalinist), and it is this which has prompted calls for his resignation. Having previously been responsible for the fiasco of the D-G handover, which effectively left the Corporation with two Director Generals pulling in different directions throughout 1992, Hussey's credibility is low.

Outgoing D-G Michael Checkland has already called for Hussey's resignation, and it seems likely that he will eventually have to quit to salvage the Corporation's reputation, though the Governors' meeting confirmed their confidence in both Hussey and Birt and called for an end to talk of resignations. Whether Birt will survive depends on the manner of Hussey's departure - whether he resigns or is forced out. If both were to depart, it would inevitably lead to major changes in the BBC's direction, as they have been the principle architects of its strategy over the last six years... Should they stay, their authority to pursue that strategy would have been distinctly weakened.

Should Birt go, the two front-runners to succeed him are Michael Grade and John Tusa. Grade has been a persistent critic of both Birt and Hussey, and would only be in line for the post if they were forced out (Grade's claims that he has no interest in the D-G's job are about as convincing as Michael Heseltine's denial of ambitions to become Prime Minister). Should Birt leave of his own accord, his most likely successor would be former World Service head and Newsnight presenter John Tusa, a competant, professional and highly respected figure seen as a safe pair of hands. Tusa was denied the chance to apply for the post last year - because, critics claim, Hussey feared that the Board might prefer him to Birt, if given the choice.

Other BBC news: Private Eye suggests that the BBC's accountancy errors may have been as high as £120 million - a figure equivalent to 25% of BBC1 and BBC2's total annual budget!

ELDORADO, in case you hadn't heard, was finally cancelled on the 12th March - the final blow, perhaps, being the Swedes' decision to drop it half way through its run - they being one of the few overseas stations to buy the series in the first place!

The credibility of BBC1's PR stunt BITEBACK programme took a public blow after the Guardian revealed that BBC chiefs had banned it from covering the Birt affair.

Controversy over the final episode of last season of CASUALTY is matched by problems behind the scenes on the series. New producer Michael *(Seeds of Death/Axos)* Ferguson has come under attack from his writers, who claim he's been allowing directors to rewrite scripts without consultation, and commissioning other writers to 'shadow' their work. One long standing author has insisted that his name be taken off an episode, while another is threatening to sue the BBC - an ominous threat to Ferguson, who was producer of EASTENDERS when a series of scripts by David Yallop concerning an IRA bomb blast in Albert Square were abandoned - prompting a court action in which Yallop won five figure compensation from the BBC...

Cartoon © The Guardian.

MOONBASE THREE RECOVERED

ALL SIX EPISODES of the BBC's early seventies science fiction series MOONBASE THREE have been found in America. Until now, only film inserts from the third episode were known to survive.

The series, produced by Barry Letts and Terrance Dicks alongside their work on the eleventh season of DOCTOR WHO was screened in 1973 and never repeated. Set in a cash strapped European Moonbase in the year 2003, it attempted to depict accurately life on the Moon, without aliens, monsters or other sci-fi gimmicks. Unfortunately, this approach proved too slow for many critics and viewers, and the series was cancelled after only six episodes. However, episodes such as *Behemoth* and *View of a Dead Planet* remain well remembered by those who saw them, as does Dudley Simpson's doom laden theme music.

Incredibly, the first hint that the series might survive came when the American Sci-Fi cable channel suddenly started screening the series in mid-February. The copies screened by the Sci-Fi channel have, like many of their programmes, been edited, but fuller copies have since been located by Ian Levine at Fox TV in Los Angeles, on 525 line Colour video tape. The series had been a co-production with 20th Century Fox's TV division, in association with the ABC owned TV stations.

One sad aspect to the find is that it comes, like the recovery of *The Tomb of the Cybermen* last year, soon after the deaths of some of those involved in the series. Donald Houston, who played MOONBASE THREE chief David Caulder, died last year, while Ralph Bates, who played his deputy, Michel Lebrun, passed on in 1991.

With the return of MOONBASE THREE, at least one episode from each BBC telefantasy series (as opposed to serials and single plays) is held in the BBC archives.

Episode Listing :

Departure and Arrival
by Terrance Dicks and Barry Letts
Director Ken Hannam
Recorded 19/6/73 (2nd); Tx:9/9/73.
A shuttle disaster kills MOONBASE 3's director. EEC bureaucrats are seeking an excuse to shut the base down. It's future hinges on incoming director David Caulder's investigation of the accident...

Behemoth
by John Brason
Director Ken Hannam
Recorded 10/7/73 (4th); Tx:16/9/73.
A survey team disappears; something smashes open one of the base's domes. Is there a monster in the Mare Frigoris?

Achille's Heel
by John Lucarotti
Director Christopher Barry
Recorded 1st; Tx:23/9/73.
"Adam & Bill; Adam & Kate; Adam & Tom; Adam & Helen; Now Adam & you. He moves around, our Adam." An claustrophobic, confined community. Ripe territory for the psychologically manipulative...

Outsiders
by John Brason
Director Ken Hannam
Recorded 1/8/73 (6th); Tx:30/9/73.
Moonbase Three badly needs a success. Conway and Partness are both close to providing one. But are they being pushed too far? Further than they can take?

Castor and Pollux
by John Lucarotti
Director Christopher Barry
Recorded 29/7/73 (3rd); Tx:7/10/73
The Russians are proposing a joint project : They want Tom Hill to join their Jupiter probe. But when a malfunction strands him on a doomed space station, they refuse to risk the only cosmonaut capable of saving him...

View of a Dead Planet
by Arden Winch
Director Christopher Barry
Recorded 20/7/73 (5th); Tx:14/10/73
The arctic sun project will explode a nuclear weapon above the weakest spot in the Earth's atmosphere. Its instigator predicts disaster. As Sir Hamilton Dyce's warnings come true, the crew of Moonbase Three face up to the end of the world...

STAR TREK NEWS

PATRICK STEWART has 'un-officially' agreed to sign for season seven of THE NEXT GENERATION. The rest of the cast are already aboard for the final season, which may not run for a full twenty six episodes, though there is no reason why it should not. Production of the first NEXT GENERATION film would then follow straight on. Patrick Stewart says he expects to 'be working with the original crew' in about fifteen months, though only one of the three possible ideas for the first movie would feature the original cast, probably in a cameo role.

Interviewed in Nashville, Ronny Cox (*Chain of Command's* Captain Jellicoe) has confirmed that he was offered the part by Rick Berman and Michael Piller as a possible replacement for Patrick Stewart, but says he told them he wasn't interested in doing a full series - just six episodes. With two down, he's been told that another script for his character is in the works for next season.

Rumours suggest however that all is not sweetness and light on the DEEP SPACE NINE set. Avery Brooks is reportedly unhappy with Rick Berman over the development (or lack of it) of his character, while Terry Farrell is believed to considering leaving at the end of the season, a la Denise Crosby, if her character continues to be underused.

The recent NEXT GENERATION two parter *The Birthright* reportedly proved rather disappointing after an impressive first half, while in the following episode, *Tapestry,* Q takes Picard back to the incident in a bar mentioned in the second seaso's *Samaritan Snare* - the fight where Picard got stabbed through the heart, that is...

Upcoming episodes include
THE NEXT GENERATION:

Starship Mine (29th March) *Die Hard* in space, as a group of aliens take over the Enterprise while in spacedock, forcing Picard to recapture his ship single-handed.

Lessons (5th April) Picard falls in love with one of his officers, and finds his sense of duty in conflict with his feelings.

The Chase (26th April) - Directed by Jonathan Frakes. An archeologist mentor of Picard's invites him to join the search for a mysterious artifact. Beverley tags along... Reported to reveal that a message buried in the DNA coding of most of the TREK species (Humans, Vulcans, Klingons, Cardassians etc) show that they are all genetically engineered descendants of one ancient race. Are these the Preservers, last mentioned in STAR TREK's *The Paradise Syndrome* and subject of much fan fiction ever since?

Frame of Mind (3rd May) Riker is confined to an insane asylum...

Suspicions (10th May) Beverley is accused of murder...

Rightful Heir - Klingon leader Gowron returns in a fan outlined story, scripted by Ronald Moore, which also features a figure from Klingon mythology...

The final two episodes of the season have yet to be shot, so there should be some agonising over the cliffhanger going on as we speak...

DEEP SPACE NINE:

Move Along Home (15th March) Formerly *Sore Losers,* in which Quark is forced to play a game with the rest of the crew as the playing pieces...

The Nagus (22nd March) Formerly *Friends and Foes*. Quark hosts a Ferengi jamboree, at which he is honoured with a title that causes him a lot of trouble...

These episodes will be followed by at least four weeks of repeats, and then...

The Vortex - Odo travels through the wormhole to search the Gamma Quadrant for his roots...

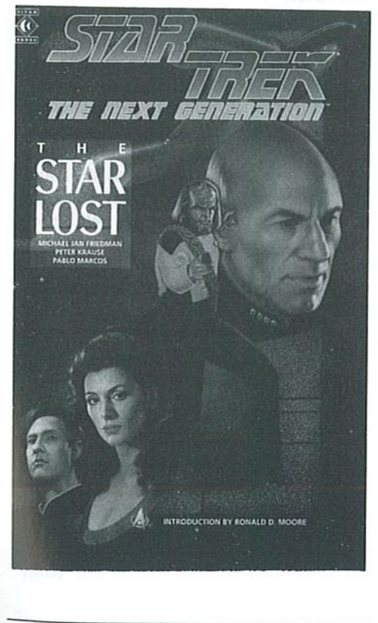
Progress - a Kira/Bajor story.

Also planned is *The Forsaken*, in which Lwaxana Troi will visit Deep Space Nine after all...

Kathleen Toth

****LATE NEWS : BSkyB to screen DEEP SPACE NINE from May the 2nd ****

Titan Books Schedule



Star Trek - The Next Generation 25: Grounded by David Bishoff (March 18th, £3.99)

Don't Panic! (Revised edition of the HHGTTG guidebook) by Neil Gaiman (March 25th, £3.99)

Star Trek 59: The Starship Trap by Mel Gilden (April 22nd, £3.99)

Star Trek - the Next Generation graphic novel: The Star Lost (April 15th, £7.99). Collects together DC's ST-tNG 20-24. (Cover left)

Star Trek - the Next Generation 26: The Romulan Prize by Simon Hawke (May 20th, £3.99)

Star Trek Compendium (New Edition) by Allan Ashermann (May 12th, £8.99)

Star Trek 60: Windows on a Lost World by VE Mitchell (June 24th, £3.99)

TITAN have now lost the rights to publish new STAR TREK novels, which will be released by Pocket Books themselves from later this year. Titan will continue to reprint their existing range however.

New out in the States is the *Star Trek Chronology* by Okuda & Sternbach. Review next issue...

briefly

SOME EARLY copies of *the Making of THE HITCH-HIKER'S GUIDE TO THE GALAXY* have been recalled, as Peter Jones' narration has been omitted from certain clips taken from the original series. The balance of opinion among DWB contributors though is that they're happy with the flawed copies as they include a clear copy of Paddy Kingsland's incidental music! (p.10,21).

YOU PROBABLY spotted them after WHO - but did you see the full set? Comic Relief was advertised with a series of trailers for the Attack of the Comic Tomatoes this year, using specially scratched clips from classic telefantasy series, including *The Krotons* (end of episode one); *The Dominators* (Dominator saucer landing); QUATERMASS II (Recap to episode two) and A FOR ANDROMEDA (episode two).

SOUND EFFECTS MAN Dick Mills has retired from the BBC, some thirty years after he helped put together the original version of the WHO theme tune.

BABYLON FIVE (page 25) has won ratings shares varying from 7 to 19 across America. It needed at least 12 to go ahead to a series...

IT's NOT TELEFANTASY but I'm sure most of you will be delighted to hear that BBC2 are repeating the first season of GRANGE HILL. Tucker Jenkins lives!

DWB invites readers to contribute ideas for our 10th anniversary cover this Summer...

RED DWARF VI

PRODUCTION of RED DWARF VI is now underway, with four episodes recorded as of the 14th March. Script deadlines are looming, however, and production of the final episode (due 28th March) may have to be dropped back a week. Transmission is now likely to be held back till the autumn. Expect a few familiar faces, and a few changes which may surprise some of the series' critics.

CONVENTION DIGEST

MANOPTICON - 30th & 31st May at the Piccadilly Hotel, Manchester. Guests now include Anneke Wills, Eric Saward & Ian Levine, 9(!) New Adventures writers, John Woodnutt and Carole Ann Ford, with a Doctor (or two) confidently expected. Other attractions include the premiere of the colour *Silurians* and the latest Silva Screen release. Details from 22 Seven Acres Lane, Norden, Rochdale OL12 7RL. (See advert in DWB111).

MASQUERADES 93 - 2nd British BEAUTY & THE BEAST convention at the Grand Hotel Birmingham, 28th-31st May. Guests include Armin Shimerman. £37, details from Jacqui Clarke, 12 Jessop Close, Leasingham, Sleaford, NG34 8LI.

UNIFICATION - 9th-12th April at the Britannia Hotel, Canary Wharf, London. £25, details from 61 the Scotchill, Coventry, West Midlands CV6 2EW (See Advert in DWB111)

NEBULA (10TH-11TH APRIL) has now been cancelled.

QUANTUM LEAP CANCELLED?

'Final' Episode Filmed

NBC ARE REPORTED to have cancelled QUANTUM LEAP, though they are believed to be holding off an official announcement for fear of protests from the series' fans.

Producer Donald Bellisario, who had previously promised to take Sam home should the series come to an end, has filmed two endings for the season's final episode, *Mirror Image*, one to be used if the series is renewed for a sixth season and another to be screened if, as the LA Times has reported, the show is canned. The production team have been very cagey about details of the series wrap up, in case it doesn't have to be used.

Bellisario has received substantial criticism over recent months over the direction in which he was taking the series, breaking his own previously established rules. Recent episodes have included *Goodbye Norma Jean* (4th April 1960; Tx:2/3/93) in which Sam leaps into Marilyn Munroe's chauffeur; and a two hour special featuring the return of Alia, the 'evil leaper' and her observer Zoey (played by Carolyn Seymour). After a fraternity adventure set in 1957, the episode leaps on to a women's prison in 1987... In upcoming episodes include:

Memphis Blues, in which Sam leaps into the young Elvis, two days before his big break.

Bigfoot, in which he becomes a Vietnam veteran living close to the reported haunts of the American Yeti

and *The Leap Between the States,* in which Sam leaps into his great, great grandfather Captain John Beckett, a union officer in the American Civil War, in **1862,** who was captured by Southern troops during Picketts Charge. This breaks Bellisario's rule that Sam can only leap within his own lifetime, but uses the DNA link as a justification. This opens the way for Sam to leap into countless famous relatives, or relatives living at historically crucial moments.

The final episode *Mirror Image* reportedly has Sam 'talking to God'. Bellisario has also promised to "do right by Al," and there are hints that the two of them may get to hug after all there years. Does that mean that Sam finally gets home?

Bellisario couldn't resist hyping up the season finale at a recent convention, claiming "it will be the most unusual QUANTUM LEAP you will ever see." he mentioned that it would feature people Sam has leapt into in the past - Richard Herd (Captain Galaxy - *Future Boy*), Brad Silverman (the mentally handicapped *Jimmy)* and John DiAquino (Jimmy's brother, into whom Sam leapt in *Deliver Us from Evil)*, and many others. It will explain to some degree who or what is leaping Sam around and why, and reportedly has a "three hankie ending". Bellisario himself has a cameo part, with a few lines of dialogue... The episode will also return to the series' original theme music, which had previously been displaced by a much criticised re-arrangement suggested by Scott Bakula.

LEAP ON VIDEO?

Assuming that associated releases of NORTHERN EXPOSURE sell well, selected episodes of QUANTUM LEAP are likely to be issued on video later this year, and will probably be released in Britain if US sales are encouraging.

Meanwhile, BBC2's transmissions have reached the fourth season with the screening of *The Leap Back* on March 9th, presenting British viewers with their first sight of Ziggy - into whom Sam is rumoured to leap in a future issue of the QUANTUM LEAP comic!

Brian Robb & Prydonian Renegade

Eoghann Irving
East Lothian

Having been a regular reader of DWB for a little over a year now, I thought it was about time I wrote in to congratulate you on the quality of the magazine, which has been consistently superb. DWB110 continued this high standard.

Diane McGinn's article on Graeme Harper's contribution to *The Caves of Androzani* gave a fascinating insight as to what effect a director can have on a story. it shows how important it is to have an all round good team rather than a good writer/director coupled with an average writer/director (the actors are rather important too mind you). Without a doubt *The Caves of Androzani* is one of the all time classic DOCTOR WHO stories and credit should go to all concerned, not just Robert Holmes.

I found Jon Owens' suggestion that BLAKE'S 7 could not have been continued successfully rather strange, if not actually very surprising. Why do so many fans assume the worst? Yes, a fifth season might be terrible, but it does not have to be. With the right combination of writers, directors and actors it could be the best yet. Note that the present tense in these last sentences was deliberate. I still live in hope.

I agree that *Blake* was a wonderful ending for the series and would be difficult to better. Never the less I think that the concept of the ultimate futility of the struggle could still have been put across if only some of the cast had died. For examples of possible continuations look at Chris Boucher's suggestion in DWB108 and Anthony Brown's in DWB110. Both had interesting possibilities. No single character is irreplaceable in a series like this. Look at DOCTOR WHO. Look at STAR TREK. There is always an alternative.

The letters pages were, as always, both fascinating and irritating. What a fuss about a few swear words. If I hear one more person say it's a sign of a limited vocabulary I will scream. I consider myself to have a reasonable grasp of the English language and yet if I wish to emphasise a point I find swear words very useful.

Finally, I would like to add my voice to those who write in asking for more articles on SAPPHIRE AND STEEL (DWB107). I recently bought Adventure Two and watched it one episode a night to retain the cliffhanger feeling of the series. I feel that this is one of the best pieces of television ever produced and I am desperately saving up to buy the other videos.

As an aspiring writer I would be very interested in writing a SAPPHIRE AND STEEL story and would gladly attempt this if someone could point me in the direction of a fanzine interested in such material. Anybody ?

It occurs to me that if there is not sufficient interest for a series of books to be produced then perhaps a series of comics could be done. Surely there are a large number of people who would be interested in writing/drawing new stories?

SWEARING - THE FINAL CONFLICT?

David A Pollard
Southhampton

I don't see why swear-words should be censored from films, magazines etc... The only thing that separates them from other words is the style of pronunciation. If nobody is supposed to use them, why were they created in the first place ?

Of course I realise there are instances when swear words are used in an obscene way. For instance, it's not very nice to tell someone to "fuck off". That's simply a misuse of the word, which means something else entirely. But when you consider a new film to be absolute trash, you could say rubbish, crap etc, neither of which would be a misuse or disgusting use of language.

Matthew Kurth
Marengo, IL USA

With all the commotion that still abounds over language in your pages, I felt it desirable to voice my beliefs.

First, understanding and proper use of the English language has absolutely nothing to do with the inclusion of obscenities or slang terms, it is the author's writing style. The oft-quoted "Let's be clever..." as the beginning of a put-down is as much crap as I've read lately. If the placement is indeed intentional, then the decision is again writing style - which is a choice - just like writing intended to come across as sarcastic, furious, good-natured, pleased etc...

Mr Pane goes out of his way to refer to shit and pissed as s**t and p****d. If actually saying the word is infantile, then what the hell do you call what he's doing? Please explain how blanking some letters magically makes a word something other than the original intention. the sentiment is exactly the same, and swapping letters for punctuation only makes you appear too embarrassed to say the word. If you are offended by the lettering and not the meaning, then skip the word. Playing peek-a-boo and thinking out-of-sight-out of mind with "edited" curses is simply fooling yourself.

Editing letters or articles because they are simply offensive to some is censorship, which is what some would have you do. Editing them for coherence and space is editing. To me, referring to something substandard as "mickey mouse" is patently offensive. Do I think then that it should be edited out if it is done? No.

As to "perverting the originality of the show", any new take or slant on something is technically a perversion, such as Pat Troughton's portrayal of the Doctor. It was a perversion of William Hartnell's Doctor. THE NEW ADVENTURES are just a new spin on an old friend.

As for TK Howe's disgust and subsequent indirect pot-shot at homosexuality, I would like to note that it is precisely his behaviour that pisses **me** off, leaving me disgusted. I do not see how 'being by and for the "fan"' has anything to do with sexual preference, unless TK is implying that homosexuals are somehow substandard fans. I would like to remind him that the same non-bias that gets his letter published gets their letter printed. The most important thing to remember is that we are all here together and, as Ross Perot said, nobody's going anywhere. I respect your dislike of profanity, and I respect DWB's judgement. What bugs me is when other people think they have the right to narrow your input base by denying alternative viewpoints and alternative forms of expression, including profanity.

If the inclusion of profanity and the view that all WHO fans are created equal makes me childish and infantile in your opinion, fine, in which case, as Jon Pertwee's Doctor put it - "What's wrong with being childish? I like being childish."

*Ed: It's perhaps time to bring this debate to a close, so from now on DWB's policy will be to restrict swear-words to articles and reviews with a distinctly personal tone, and to restrict the more 'offensive' terms to direct quotes in interviews and reviews. I hope this is a reasonable compromise which will satisfy most readers. I am however somewhat unsure whether to *** the latter words - in many ways, it seems silly, as people can still see what they're meant to be, but I can see that they might otherwise cause needless offense. Opinions ?*

SERIES SURVEY

F Cotten
Cricklewood

Since you will probably be holding a 30th Anniversary Series Survey on DOCTOR WHO sometime this year, may I suggest that voters should also send in a copy of their birth certificate, as this will stop 17 year-old DWASies sending in poll forms claiming that they have been watching the programme since 1963. Although this won't stop them voting *Silver Nemesis* and *Battlefield* as classics, it will stop them voting stories they've never seen (eg *The Ark, Ambassadors*) as clangers.

Moving onto other things, may I ask why DWB has never done a feature on Professor Quatermass? He is after all telefantasy's first hero.

Ed: As far as I know, there's no evidence that any such thing has been going on, and it would be a little impractical, wouldn't it ? But we are considering a new format for the next survey if we hold one which would take account of the increased availability of the early stories on video and satellite. As for the Professor, we do intend to feature him as part of an upcoming series on the "forgotten decade" of telefantasy which preceded DOCTOR WHO...

BALL GAMES

Marcus Handford,
Bristol

I was surprised to see the Dr Who Pinball machine (DWB110) in my local pub on New Year's Eve. My friend and I endeavoured to get our balls in the time expander (a cunningly disguised piece of perspex) to little avail. This game is not recommended after several pints of beverage. Nevertheless it is very enjoyable if only to laugh at the highly inaccurate portraits of the various Doctors. (Why has Peter Davison got a Bee Gee's wig on, and why is Sylvester McCoy's hand over a foot long ?)

I've also bought the Dalek Attack game and can highly recommend any computer arcade buff to buy it. It's hard but worth it just to see Tom Baker's Doctor race about, scarf blowing in the wind. Unfortunately, the only time I got past the second level I mucked up the security password and the game crashed.

PS JNT even got a credit on the pin-ball.

END OF THE LINE ?

Robert Flint
Ilford

Forgive the pun, but I think that with *Transit* the NEW ADVENTURES are on the wrong track. In style it reminds me most of *Warhead*, as Ben Aaronovitch would appear to share Andrew Cartmel's affinity with American comics. Both writers are very good at describing post apocalyptic societies and at inventing a credible language for their characters out of computing jargon and American slang; but surely the whole point about DOCTOR WHO is its innate Britishness? I find it very difficult to square most of the events and characters of *Transit* with my idea of DOCTOR WHO. The original series, and other NEW ADVENTURES, had their roots in literature from Shakespeare and Tolkien; *Transit* seems to be the product of a culture founded upon the *Terminator* films.

This is not to say that *Transit* is a bad book, or that Mr Aaronovitch can't write, On the contrary - I rattled through it in about three days (partly in fear of losing the concentration it demands.) The plot is convoluted, but that's par for the course with any Seventh Doctor story. Sometimes it pays off - *Ghost Light* or *Time's Crucible*, for example - sometimes it doesn't. However, the author's prose style, which in *Remembrance* was refreshingly muscular, now strikes me as swaggering. Although there are some lovely ideas (the opera, the conception of Martian society), on the whole it's rather too grimly laconic for its own good. My favourite episode is the Doctor's eventual confrontation with the intruder in the system, which displays a very British sense of surrealist whimsy (Douglas Adams out of Lewis Carroll!); welcome relief after the exhausting grittyness of the rest of the book.

Incidentally, although I don't particularly object to the swearing it does come as a bit of a surprise after nine books worth of euphemisms! I can't imagine what Peter Darvill Evans thought when he first read the manuscript. Also, the standard of proof reading is still a long way from perfect - quite apart from the misprints, which include the latin tag on page 97 (I think!), what on Earth happened to the listing of previous NEW ADVENTURES at the front of the book?! Careless, very careless...

These mistakes, obviously, can't be laid at Mr Aaronovitch's door. In any event I expect that *Transit* will have its admirers - it had the feel of being mainstream science fiction (as does *Warhead)* which, of course, is very popular; but personally I've never thought that DOCTOR WHO should be mainstream science fiction. Most of the time it has a certain poetry in its soul which has been the saving grace of some of its more unbelievable moments, and which I think *Transit* lacks. I appreciated it, but I can't say I liked it.

meanwhile, back in the real world... While we're all celebrating Jonathan Powell's departure from the BBC let's bear in mind that the Corporation has lost one of its best producers of recent years because, in effect, he was promoted to his true level of incompetence. I have the greatest sympathy for Auntie (in spite of everything!) but she is developing a nasty habit of shooting herself in the feet...

TOO MUCH TURKEY

Duncan Steele
Aberdeen

Had your reviewers been eating and *drinking* too much over the Christmas period ? *The Daemons* was good for an episode and a half but after Bok and the heat barrier appeared things went downhill quicker than a Dalek. Pertwee's attempts at humour again lacked the subtlety that Davison and Hartnell could produce and the UNIT family became nauseatingly overbearing. A helping of Christmas turkey here.

Transit. I like it. It's a lot better on a second reading and if you can work out which character is which then it actually becomes quite enjoyable. Not the best NEW ADVENTURE but better than the efforts of Peel, Cornell and Cartmel.

TOMORROW PEOPLE. Classic of the seventies slaughtered by the nineties. Abysmal. The ending was so contrived and cliched, and as for the revelation that Megabyte was actually a TP, everyone had worked that out after a few seconds of episode one.

Terminus does not rate as highly as 4. For once I agree with Gary Russell when he slags a story. This was the eighties' nadir.

Mmm. Pertwee on radio? God help us, it'll make *Slipback* seem a classic.

PRO-PERTWEE

Garrett McGovern
Harold's Grange Road
Sandyford
Dublin 18
Eire

On recent reading of some rival fanzines (notably Skaro) I couldn't help noticing a faction of fans slating the Pertwee era. Being an avid follower of this era I find this petty slanging intolerable; therefore a few **facts** about the man's tenure should be aired.

Pertwee had a lower percentage of turkeys in his 24 stories than any other Doctor (and that includes Tom Baker).

The supporting cast during his five years were stronger than in any other era. Special mention must go to Roger Delgado, the epitome of what DOCTOR WHO stands for; an adversary whose charisma jumped from the screen; an actor of genuine class, the like of which DOCTOR WHO hasn't seen since.

Even when the scripts were limited Pertwee never put in a poor performance (eg *Colony in Space, Time Monster).*

When Pertwee left in '74 the show's future was secure. Contrast this to Troughton's departure - gross uncertainty; or Baker's - falling viewing figures.

The horrible fact that seems to elude most of Tom Baker's fans is that Jon left the show on a superb note. Baker came in with WHO in great shape. Jon on the other hand built massive viewing figures from virtual scratch. When Baker left the show it was in such a sorry state that poor Peter Davison was left to carry a fireless torch into the 80s, severely burdened by a weekday slot.

I don't want to sound like a Baker-basher but I think it's high time fans realised that while seasons 12-14 were WHO at its best the rest of his time in DOCTOR WHO was spent producing the odd peak among the dross.

Ed: We are printing Garrett's full address at his own request.

Rachel Hamilton
North Humberside

I wonder if any other DWB readers have noticed a couple of unexpected telefantasy related items on TV a few weeks ago. Firstly, there was the 1973 documentary METROLAND, repeated as part of BBC2's *London Weekend*, which looked at the development of the suburbs around London. One of the houses highlighted was Grim's Dyke in Harrow-Weald, which was used for the location filming of *The Evil of the Daleks* (see DWB91). Unfortunately, no clips from *Evil* were shown, nor was the house's use as a film/tv location mentioned.

Secondly, on the Friday night after Channel 4 showed *The Frighteners*, some ITV regions ran the film *Quadrophenia*. At one point the main character's parents are seen watching, on TV... *The Frighteners !* Considering that the film was made in 1978, this casts some doubt on claims of late about the episode having been "lost" until recently.

QUANTUM LEAP

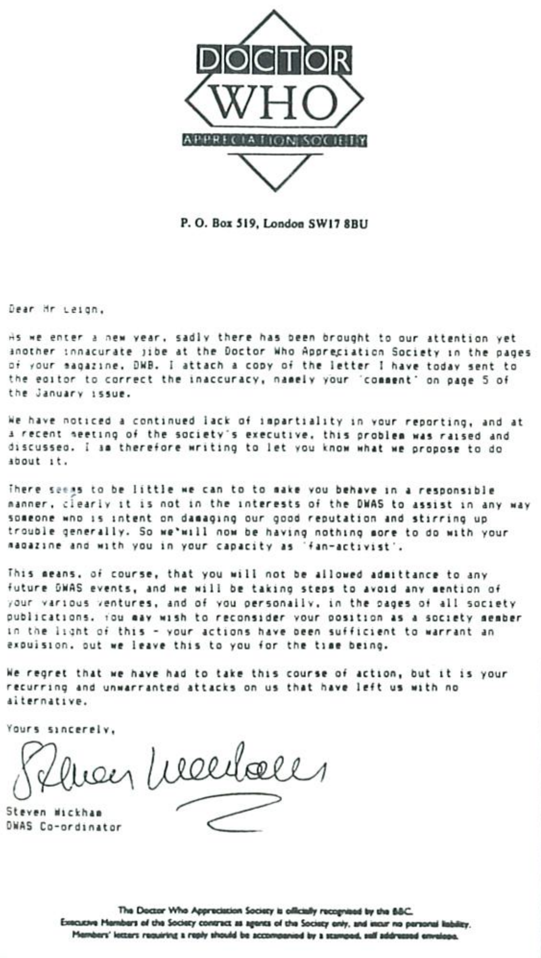
Phillip Tricker
Suffolk

It is great to see QUANTUM LEAP and DOCTOR WHO back on BBC2, what with STAR TREK as well we are being spoilt! I have to admit to enjoying QUANTUM LEAP as much as the DOCTOR WHO repeats, in fact I would go so far as to say that it is my favourite first run programme at the moment.

QUANTUM LEAP rarely, if ever, has a poor story; the regular cast are likeable, well drawn characters, and all the guest actors have given credible and creditable performances. However the final story of the last batch but one seemed to contradict their version of the mechanics of time travel. It has been established many times that Sam's body was still in the late nineteen nineties, and that his mind, or soul if you like, was what leapt from time to time and place to place. So while Sam 'wears' someone else's body, they leap into his. But in *8 and a half Months* Sam leaped into a pregnant girl, but instead of accepting that Sam had taken over the girl's body, the story was written as if Sam had swapped with the girl **body** and soul! The viewers were then asked to accept that Sam was seen as the girl by the other characters through some sort of collective mental illusion. Arrgh ! It was as bad as setting *Mawdryn Undead* in 1977.

Ed: And of course The Leap Back has only muddied the waters still further...

WAVE OF PARANOIA HITS DWAS's "GOOD REPUTATION" SHOCK.



DOCTOR WHO
APPRECIATION SOCIETY

P. O. Box 519, London SW17 8BU

Dear Mr Leigh,

As we enter a new year, sadly there has been brought to our attention yet another innacurate jibe at the Doctor Who Appreciation Society in the pages of your magazine, DWB. I attach a copy of the letter I have today sent to the editor to correct the inaccuracy, namely your 'comment' on page 5 of the January issue.

We have noticed a continued lack of impartiality in your reporting, and at a recent meeting of the society's executive, this problem was raised and discussed. I am therefore writing to let you know what we propose to do about it.

There seems to be little we can to to make you behave in a responsible manner, clearly it is not in the interests of the DWAS to assist in any way someone who is intent on damaging our good reputation and stirring up trouble generally. So we'will now be having nothing more to do with your magazine and with you in your capacity as 'fan-activist'.

This means, of course, that you will not be allowed admittance to any future DWAS events, and we will be taking steps to avoid any mention of your various ventures, and of you personally, in the pages of all society publications. You may wish to reconsider your position as a society member in the light of this - your actions have been sufficient to warrant an expulsion. but we leave this to you for the time being.

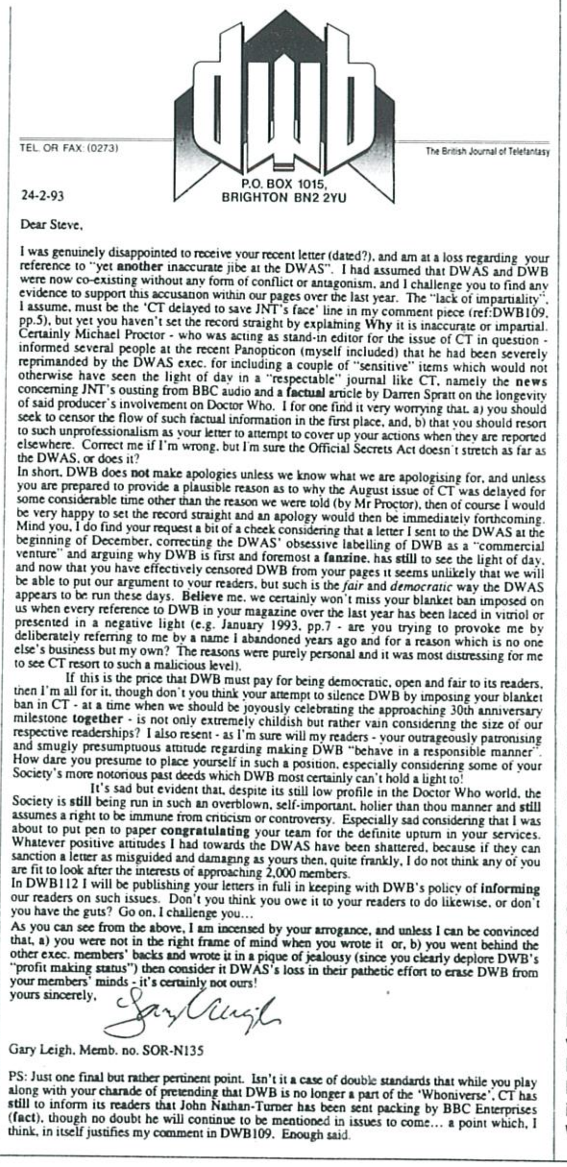
We regret that we have had to take this course of action, but it is your recurring and unwarranted attacks on us that have left us with no alternative.

Yours sincerely,

Steven Wickham
DWAS Co-ordinator

The Doctor Who Appreciation Society is officially recognised by the BBC.
Executive Members of the Society contract as agents of the Society only, and incur no personal liability.
Members' letters requiring a reply should be accompanied by a stamped, self addressed envelope.

Further to the above, according to Celestial Toyroom Editor Martin Kennaugh "As a point of fact, the August edition of Celestial Toyroom was delayed, by no more than a week, due to problems incurred with new printers."



TEL. OR FAX: (0273)
P.O. BOX 1015,
BRIGHTON BN2 2YU
The British Journal of Telefantasy

24-2-93

Dear Steve,

I was genuinely disappointed to receive your recent letter (dated?), and am at a loss regarding your reference to "yet **another** inaccurate jibe at the DWAS". I had assumed that DWAS and DWB were now co-existing without any form of conflict or antagonism, and I challenge you to find any evidence to support this accusation within our pages over the last year. The "lack of impartiality", I assume, must be the 'CT delayed to save JNT's face' line in my comment piece (ref:DWB109, pp.5), but yet you haven't set the record straight by explaining **Why** it is inaccurate or impartial. Certainly Michael Proctor - who was acting as stand-in editor for the issue of CT in question - informed several people at the recent Panopticon (myself included) that he had been severely reprimanded by the DWAS exec. for including a couple of "sensitive" items which would not otherwise have seen the light of day in a "respectable" journal like CT, namely the **news** concerning JNT's ousting from BBC audio and a **factual** article by Darren Spratt on the longevity of said producer's involvement on Doctor Who. I for one find it very worrying that, a) you should seek to censor the flow of such factual information in the first place, and, b) that you should resort to such unprofessionalism as your letter to attempt to cover up your actions when they are reported elsewhere. Correct me if I'm wrong, but I'm sure the Official Secrets Act doesn't stretch as far as the DWAS, or does it?

In short, DWB does **not** make apologies unless we know what we are apologising for, and unless you are prepared to provide a plausible reason as to why the August issue of CT was delayed for some considerable time other than the reason we were told (by Mr Proctor), then of course I would be very happy to set the record straight and an apology would then be immediately forthcoming. Mind you, I do find your request a bit of a cheek considering that a letter I sent to the DWAS at the beginning of December, correcting the DWAS' obsessive labelling of DWB as a "commercial venture" and arguing why DWB is first and foremost a **fanzine**, has **still** to see the light of day, and now that you have effectively censored DWB from your pages it seems unlikely that we will be able to put our argument to your readers, but such is the *fair* and *democratic* way the DWAS appears to be run these days. **Believe** me, we certainly won't miss your blanket ban imposed on us when every reference to DWB in your magazine over the last year has been laced in vitriol or presented in a negative light (e.g. January 1993, pp.7 - are you trying to provoke me by deliberately referring to me by a name I abandoned years ago and for a reason which is no one else's business but my own? The reasons were purely personal and it was most distressing for me to see CT resort to such a malicious level).

If this is the price that DWB must pay for being democratic, open and fair to its readers, then I'm all for it, though don't you think your attempt to silence DWB by imposing your blanket ban in CT - at a time when we should be joyously celebrating the approaching 30th anniversary milestone **together** - is not only extremely childish but rather vain considering the size of our respective readerships? I also resent - as I'm sure will my readers - your outrageously patronising and smugly presumptuous attitude regarding making DWB "behave in a responsible manner". How dare you presume to place yourself in such a position, especially considering some of your Society's more notorious past deeds which DWB most certainly can't hold a light to!

It's sad but evident that, despite its still low profile in the Doctor Who world, the Society is **still** being run in such an overblown, self-important, holier than thou manner and **still** assumes a right to be immune from criticism or controversy. Especially sad considering that I was about to put pen to paper **congratulating** your team for the definite upturn in your services. Whatever positive attitudes I had towards the DWAS have been shattered, because if they can sanction a letter as misguided and damaging as yours then, quite frankly, I do not think any of you are fit to look after the interests of approaching 2,000 members.

In DWB112 I will be publishing your letters in full in keeping with DWB's policy of **informing** our readers on such issues. Don't you think you owe it to your readers to do likewise, or don't you have the guts? Go on, I challenge you...

As you can see from the above, I am incensed by your arrogance, and unless I can be convinced that, a) you were not in the right frame of mind when you wrote it or, b) you went behind the other exec. members' backs and wrote it in a pique of jealousy (since you clearly deplore DWB's "profit making status") then consider it DWAS's loss in their pathetic effort to erase DWB from your members' minds - it's certainly not ours!

yours sincerely,

Gary Leigh, Memb. no. SOR-N135

PS: Just one final but rather pertinent point. Isn't it a case of double standards that while you play along with your charade of pretending that DWB is no longer a part of the 'Whoniverse', CT has still to inform its readers that John Nathan-Turner has been sent packing by BBC Enterprises (fact), though no doubt he will continue to be mentioned in issues to come... a point which, I think, in itself justifies my comment in DWB109. Enough said.

DWB111 Errata

p.6 ST-DS9 News
Sore Losers and *The Passenger* have since been swapped in transmission order.
The ST-TNG two parter *Man of Destiny* transmitted as *The Birthright*.

p.10 Steptoe & Son - Omission
E5)The Colour Problem
Survives as B&W G&S
F7)The Three Feathers
Survives as B&W G&S
F8)Cuckoo in the Nest (Not F7)
Christmas Special 72 (Not 73)

p.17 The Invaders - Omission
B26)Inquisition (Written by Barry Oringer, Director Robert Glatzer)
And loadsatypos...(Sorry!)

DWB Classifieds

Wanted: Any merchandise (Books, figures, posters, jigsaws, village playsets, games etc) on Planet of the Apes & Bewitched. Send price and details to David Harper, 33 Talbot Road, Rickmansworth, Herts, WD3 1HD.

For sale: Large Doctor Who collection. Includes Target novels, DWW, DWM, DWB, Time and Space, In-Vision, Frame plus many other items of interest. For full list send SAE to Andrew Stokoe, 112 Ladyburn Road, Fallowfield, Manchester, M14 6WQ.

Feeling a little spaced out, why not teleport yourself down and safe and plug yourself into a new TV tapezine, **Spotlight 1**, includes cult TV as well as more general programmes. C90 and SAE to Elaine Bull, 5 Clyfford Road, Ruislip Gardens, Middlesex, HA4 6PU.

Club Tropicana: Issue 2. Thunderthighs, Mawdryn Undead, Romana Naked and the Great Fridge Mystery, Doctor Q, The Dœmons, Abandon Ship, Neon Hell, the First Dalek, Dale Cooper, New Adventures, plus free Krypton Factor game with every issue. 52 pages for £2. John pettigrew, 10 Milton Road, Windygates, FIFE, KY8 5DQ.

For sale: Starburst issues 153, 155 to date, £1.90 each. Starburst specials 7 to date, £2.50 each. Auton fanzine 1 to 4 collectors pack £1.80, issues 5 to 8 60p each. Postage free. Ring Wayne on (0438) 355291 after 6pm.

For sale: Second Dimension volume 2 issue 12, volume 3 issues 4 to 12, volume 4 issues 1 to5, 7 - 50p each. Fantasy Zone issues 1, 3 to 6 - 80p each. Epilogue issue 12 - £2.00. Time Screen issue 18 - £1.80. Postage free. Ring Wayne on (0438) 355291 after 6pm.

BBC Video's *The Making of The Hitch-Hiker's Guide to the Galaxy* is released this month. Writer/Director **Kevin Davies** takes us on a trip behind the scenes on the making of the Making...

HAVING A PICNIC AT BBC VIDEO

I FELT A BIT like Arthur Dent himself, sitting on the corridor carpet in the dim glow of emergency lighting with a garlic sausage sandwich and a thermos of tea. To one side was the researchers' office (where ex-Doctor Who producer JNT had a desk in the corner tucked away behind the telly) and on the other side was the much bigger main office with video producer David Jackson's inner sanctum. And the place was dark and ghostlightly quiet. It was most surreal.

I had been planning to work all night as usual on the rough off-line edit of my programme. We had very little money for *The Making of The Hitch-Hiker's Guide to the Galaxy,* on the grounds that I had shot most of the material already, back in 1980. To keep the costs down I had offered to prepare my edit on their own ancient equipment which was often only available to me evenings and weekends. The machines were in use most days making 'proper' BBC Video programmes like endless play-better-golf tapes, or something featuring the dubious merits of Rosemary Conley's hips and thighs.

I didn't know what to expect when I first entered the labyrinthine corridors of Woodlands, the BBC Enterprises building. If you read the Doctor Who fanzine letters' columns the place has the reputation of the left hand sometimes not knowing what the right hand is doing. When you see the size and complexity of the place it is not surprising. The various departments are often miles apart. All the corridors look the same with similar-looking whey-faced workers peering out through open doors and glass partitions as you go by. It took me three visits to memorise the route to David Jackson's office from the front reception. Its only when the walls begin to feature Postman Pat video covers proudly framed like gold discs ("80,000 copies sold !") that you begin to suspect you're actually on course.

And here I was, finally writing and directing the show I had begun twelve years earlier, when all of a sudden the power went off. I fumbled my way down to the main gate to be told by the security guards that TV Centre and the White City building were out too, and last time this happened the power wasn't back on until 7 o'clock the next morning. And I was supposed to have been finished by then! I groped back upstairs and decided to have my midnight feast early in the only light available, outside in the corridor under the little glowing emergency light. There I sat for 45 minutes.

I think I giggled. During an early visit to Woodlands we had to break for a fire drill. It was probably the most exciting thing to have happened there in weeks - they would have loved this!

I remembered how nervous I was when I first visited the place, clutching a video tape and my note book hoping to clinch a deal for my first professional live action project. I had been an animator for twelve years, beginning in November 1979 at Pearce studios in Hanwell, West London, where we made the graphics sequences for The Hitch-Hiker's Guide to the Galaxy. Having since provided animation for Blake's 7, Terrahawks, Doctor Who - The Ultimate Adventure and Who Framed Roger Rabbit? (plus loads of commercials) I was finding it difficult to break out of the animation pigeon-hole that producers tend to put me in.

At that first meeting David Jackson introduced me to an ex-Blake's 7 director, Viv Cozens, whom he said would be producing *The Making of Hitch-Hiker's* from my original behind-the-scenes tapes, 16mm outtakes, stills and souvenirs. I was offered the role of technical advisor. This wasn't what I'd hoped for. That evening I whinged about it to a friend, Sean Broughton, who works at Rushes, a top class post-production company. As a Hitch-Hiker's fan he had offered to help on the programme, and he also knew the Hitch-Hiker's associate producer John Lloyd.

Lloyd (who produced Blackadder and now directs top class commercials) remembered me as a young animator on the original show, and after a discussion with Douglas Adams he called Davd Jackson to reassure him that I could direct the video myself. I was much relieved as it was obvious that Viv (although quite pleasant and professional) was not exactly 'into' Hitch-Hiker's. I had wanted to see a *Making of* show that fitted into the Hitch-Hiker style; something that the fans would really appreciate. I had sat with Viv making notes for a few days that first week, and she kept referring to Ford as "the chap in the jacket" (she had also said that nobody would notice if we put the rehearsal footage of episode six before studio scenes from episode two!).

Above Left : Sean Broughton (Flash Harry artist) and Daniel Cohen help Tony Clark dress as Marvin. ©D Cohen
Above Right : Kevin Davies directing Simon Jones (Arthur) and Mike Cule (Vogon Guard) ©D. Cohen, K.Davies
Left : Marvin on location ©D. Cohen

Eventually the project was mine and we got cracking. Douglas Adams approved my script treatment and confirmed that as far as he was concerned I was the man for the job. He even said that he'd have been a bit dubious if anybody else had wanted to do it. It is no secret that Douglas and the Hitch-Hiker's TV series producer/director Alan J.W. Bell didn't see eye to eye over the original production, and I had to constantly walk a careful line during *The Making of* between the two of them. I had always got on just fine with Alan and we had stayed in touch ever since. Alan produced *The Making of* in between his usual job of producing and directing Last of the Summer Wine.

We interviewed the leading cast members on camera; Simon Jones (Arthur Dent - who was flown in from America specially), David Dixon (Ford Prefect), Sandra Dickinson (Trillian), Mark Wing Davey (Zaphod), David Learner (who played Marvin's body) and Martin Benson (the Vogon captain).

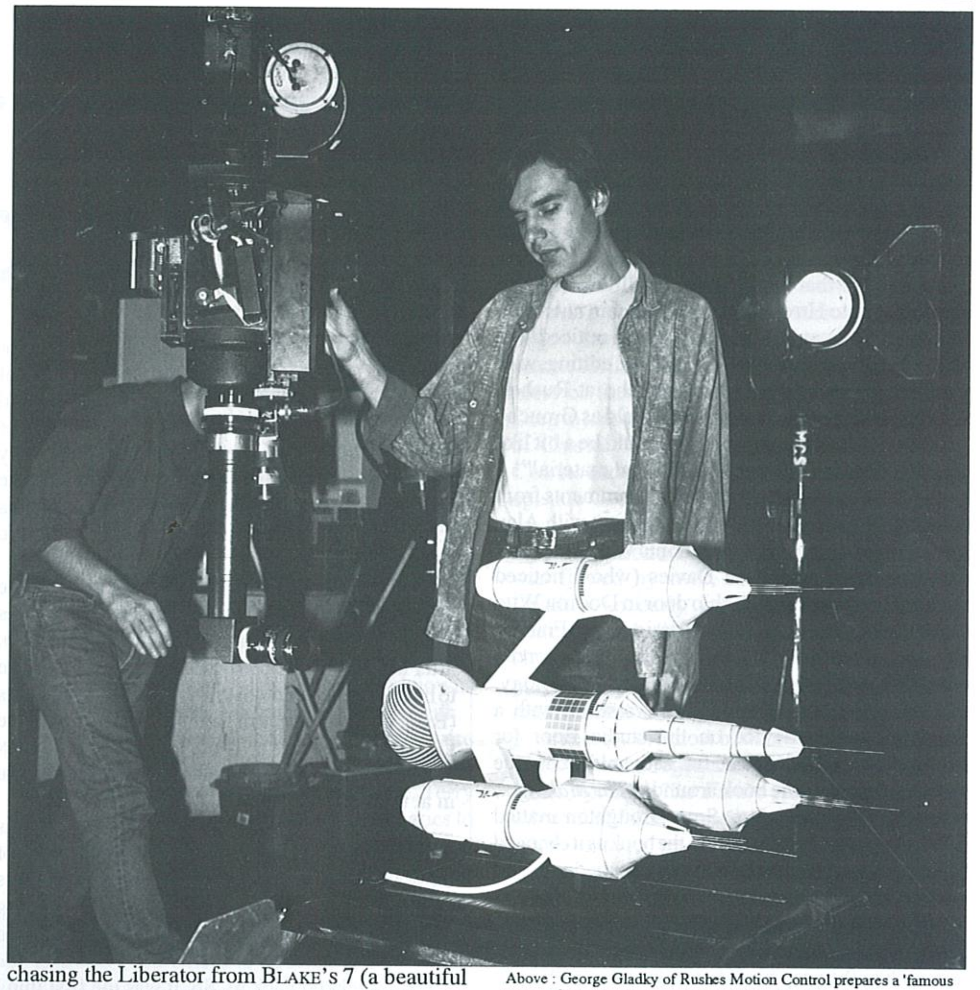
Mike Cule (the Vogon guard) was an old friend whom I had met whilst I was working on props for the Hitch-Hiker stage show in 1980. He had played about twelve parts on stage, including the Vogon captain and Deep Thought (dressed like a golden Buddha). His range of voices is superb, so I had him do the voice of a cartoon Babel Fish and a fifties-style narration piece for *The Making of*, as well as squeezing back into his old Vogon costume. Peter Jones recreated his role as the voice of The Book, too, and we had to wait for his return from America at Christmas since I couldn't imagine doing it without him.

David's researchers scoured the video library for a list (provided by the Hitch-Hiker fan club archivist) of programmes that have featured Douglas Adams or Hitch-Hiker's in any way. We have clips from a schools programme showing the radio series in production, plus part of what remains of a 1975 comedy show, Out of the Trees, which Douglas wrote with the late Graham (Monty Python) Chapman and stars Chapman with a youthful Simon Jones. There is a brief clip of Doctor Who - *The Pirate Planet* (which sadly was one item cut short due to time constraints) but unfortunately I couldn't fit in the first version of the Hitch-Hiker title sequence which used the slit-scan tunnel element from Doctor Who. There wasn't room for everything alas, and that includes my favourite clip, showing Douglas at an airport bookshop cheekily re-arranging his own books on the shelf in front of all the others!

Sean Broughton and I persuaded others at Rushes to become involved and I am enormously grateful to the company for the cut-price digital effects they provided. It is amazing what doors are opened by the mention of Hitch-Hiker's and how many people wanted to be associated with the tape.

I had previously written and directed some Doctor Who spoofs for Keith Barnfather's *Myth Makers* tapes (the 1963 BBC corridor sketch, Barrington Black trailer and a James Bond type title sequence), and years ago I made *Auf Wiedershen Doc!* for DWASSocial 5. Suffice it to say, I have my anorak tendencies and wanted to do a Doctor Who in-joke in *The Making of Hitch-Hiker's*. I had been responsible for the in-joke cross references in the original Guide animation and wanted some of that flavour to come across again. Something cheap and simple would suffice.

Rushes' motion control camera is an immense ceiling-mounted rig weighing tons and costing millions. The operators were keen enough to find a quiet day to shoot a TARDIS model (kindly provided by Daniel Cohen of Gudi T-Shirts fame) chasing the Liberator from Blake's 7 (a beautiful reconstruction by BBC lighting man Paul Holroyd). The ships arc spectacularly across the screen towards earth, the TARDIS wailing like an old police car, as Arthur Dent's voice asks to be dropped on the corner. It was originally meant to link us to the bit about Douglas writing for Doctor Who, but it looked so good that at Alan Bell's suggestion I moved it to the top of the show.



Above : George Gladky of Rushes Motion Control prepares a 'famous spaceship' for its guest appearance. Photo by Tony Clark

Alan also unearthed several hours of video which, although it had video timecode numbers superimposed, was a real scoop. It included a scene which was cut form the original show where Zaphod goes out onto a kind of holodeck where the environment can be controlled. Trillian is annoyed with him, and instead of sunning himself Zaphod finds he is hit by a blizzard. When Alan decided to cut the scene, they had to reshoot the rest of episode two (during the studio day for episode three) since from that point onwards Zaphod had snow in his hair.

Other tapes Alan found showed early tests of his revolutionary matte painting techniques using the then new-fangled Quantel gadget. We also have some pre-recorded scenes with Arthur, Ford and Trillian in front of green screens, lining up the background effects.

The interviews we recorded were rather fuller than they appear on the finished tape. With a wealth of video material at my disposal the last thing I wanted was a lot of talking heads. The comments which appear in the final edit were chosen first and foremost to help describe the clips.

My behind-the-scenes footage shows all aspects of the production; rehearsals, the studio floor, Ealing film studios, the dubbing theatre and the model filming. There are scenes at the radiophonic and visual effects workshops, at the Vogon costume fitting in Alastair Bowtell's effects workshop (where many Who monsters were created in the 1970s) and in the make-up room at TV Centre.

Obviously my pet sequences are the ones at the animation studios which show me briefly as a skinny eighteen year old. I was keen to get across the atmosphere of working at the place and decided to do a send-up of one of those dreadful corporate films that most people have to sit through at one time or another. We used to create diagram animation for those things at Pearce Studios, which is probably why the Hitch-Hiker animation has that sensible informative look, off-setting the nonsense it is actually spouting.

My old boss, Rod Lord, won many awards for Hitch-Hiker's, particularly the Babel fish sequence, and he is interviewed on the video. At Passion Pictures where I usually work (making commercials mixing live action and animation) an animator called Ken Morrissey was keen to work on the show. Our producer at Passion, Alan Dewhurst, agreed to provide *The Making of* with a top-grade 'toon' Babel Fish for Arthur Dent to pull from his ear. Also on the animation team was Tony Clark, the Doctor Who book artist, and James Baxter, who was chief animator of Belle for Disney's *Beauty and the Beast*.

Tony Clark also appears in the video briefly as Marvin the paranoid android which he helped to restore to working condition, if a little uncomfortable. He and Daniel Cohen were props-men and all-round good eggs on location at Arthur Dent's house where we filmed the linking sequences.

The special effects in *The Making of* are extensive considering the little money we had, and it is largely down to Rushes and their Flash Harry artist Sean Broughton. Flash Harry is an advanced Quantel paintbox, effects and editing system and Sean is one of the best operators. He combined all the elements for the many special effects sequences, except for the Babel Fish which was put together on the Composite Image System, also at Rushes, the only one of its kind in Europe. In LA the system is used to combine elements for Star Trek - The Next Generation.

David Jackson's brief was for a programme that wasn't just for the fans, but would be interesting and understandable to anybody, even if they were not familiar with the original series. This was tricky, and entailed the use of more clips from the original than I would have liked, and I had to choose ones that would help to tell the story for people new to Hitch-Hiker's. The main nuts-and-bolts edit was at Wisemans, where I noticed The Crystal maze and Peter Gabriel were editing, with further digital editing from Groucho at Rushes. Having someone as famous in his field as Groucho credited as "additional editing" would be a bit like having Dennis Potter for "additional material"!

The programme also has brief comments from Paddy Kingsland (who is seen working with Alan in his old studio at the Radiophonic Workshop), set designer Andrew Howe Davies (who I noticed reused the Vogon/black ship door in Doctor Who - *Mindwarp)* and visual effects designer Jim Francis.

Jim Francis explains how the guide screen worked back in the days before digital technology. We see him and Simon Jones wrestling with a back-projection device on the studio floor for episode one. As if to poke fun at the old technique I had Arthur turn the book around in *The Making...*, checking for projectors. Sean Broughton matted Douglas Adams perfectly into the book as it changed perspective, complete with screen shadows and reflections.

Douglas Adams remarked that the quality of the work would go over some people's heads - it looks like the prop book has a flat screen TV built into it. It hasn't; it's an empty vacuum formed shell with a bit of shaped perspex for a screen. As Douglas says in part of his interview; we now have the ability to do amazing computer graphics. I rounded off the show with a few examples of that.

Christian Hogue worked on *Terminator 2* and was seen recently on Tomorrow's World talking about his computer graphics of a glass bottle in the shape of an old lady for an American commercial. He came to the location for Arthur's house and supervised a scene to which he later added a 'morph' effect. Simon Jones is attacked by a Vogon which melts into Ford Prefect. Not bad for a cheap BBC project. Morphs are all the rage, don't you know!

More digital work came at Christmas with Doctor Who composer Mark Ayres providing the stereo soundtrack. He worked tirelessly to perfect the programme, having acted as sound recordist on all the interview shoots and the drama links at the house. He then wrote new music (with just a dash of Paddy Kingsland) and finally mixed the whole thing in his rather cramped but bewilderingly hi-tech studio.

A lot of talented people worked really hard on this video and I hope viewers will think the love and care really shows. I am very grateful to BBC Video for chancing their arm. I just hope it sells. If DWB readers happen to go by the video shelves in Woolworths etc and see lonely looking copies of *The Making of Hitch-Hiker's*, please give one a home. And spread the others along the shelf like Douglas probably would!

After all, if it sells well, there is more than enough material for part two. Otherwise, I guess my picnic at BBC Video is over. Oh, and the lights did eventually come back on again that night at Woodlands. About twenty minutes after I'd given up and gone home!

Kevin Davies

"Davros, if you had created a virus in your laboratory, something contagious and infectious, that killed on contact. A virus that would destroy all other forms of life. Would you allow its use ?"

ENOUGH TO BREAK THE GLASS

LITTLE MORE than a week after the Doctor tempted Davros with the prospect of total destruction, the glass was broken. A masked and robed scientist (reportedly played by producer Terence Dudley!) reached out for a lab flask, only for it to slip from his grasp. It falls towards the camera in agonising slow motion, its contents splattering across the screen as it shatters. The title appears - Survivors.

BBC Video are taking something of a gamble in scheduling such a full series of Survivors releases right from the start. There isn't a Survivors fan club, after all, and the Doomwatch releases don't seem to have sold well enough to merit follow-up releases (Bang go my chances of finding a publisher for the Doomwatch book...). There's the Blake's Seven connection of course, which will help draw people in at the start, but it's still a gamble.

But one which ought to pay off. Survivors is a series which has seared itself into the memory of those who saw it at the time. Its following is less fanatical, but more widespread and no less enduring than those of Who and Blake. When the NFT ran the opening episode at their *Past Visions of the Future* weekend back in '86, it was the first thing to sell out. Its DWB review slots were booked up years before its release was even rumoured, and TV Zone apparently had a waiting list of volunteer reviewers as long as your arm. That title sequence has been quoted as symbolising *speculative fiction* in an Open University documentary, and was instantly recognised a few years back on *A Question of Entertainment.* Only last week, The Sun, reviewing Dr Finlay, commented that if TV bosses had to revive old series, they should be remaking Survivors. It's remembered. It's a series you don't forget, which has lost none of its impact eighteen years after it was made, even if it did lose some of its *oomph* over the course of its three seasons. If you haven't seen it before, you're in for a treat.

The series' origins are the subject of some controversy. In an acrimonious High Court case of the mid seventies, Brian Clemens maintained that he'd told Terry Nation of his idea for such a series while working together in the late sixties, having registered the concept with the Writer's Guild in 1965. Both writers have refused to discuss the subject since, aside from maintaining their 'innocence', but the copyright has remained with Nation. His inspiration, he explained to *Radio Times'* Chris Dunkley in 1975, was his realisation of "how little I knew"; of how much work, from how many people, even the simplest tool required (a point made on-screen by Dr Bronson in the first episode, and by Abby Grant on many subsequent occasions). Elsewhere in this interview, he stresses that Survivors is about the reconstruction of society, not the catastrophe that destroyed it - and about the nature of that society. About whether the phoenix rising from the ashes would prove as vulnerable as its predecessor.

That said, the first episode is probably Survivors' finest moment. It avoids all the cliches of disaster fiction. At no point do we see hordes of white coated scientists racing to avert disaster - the closest we get to this are the scenes in an over-worked predecessor to Holby General, where a doctor instead points out the true scale of the disaster. No one actually dies as we watch - they simply, suddenly, turn up dead. The apocalypse takes place almost entirely off-screen, inevitable from the moment the title sequence ends.

The episode focuses instead on the characters, particularly the four principle survivors - Abby Grant, Jenny Richards, Tom Price and Greg Preston (not actually introduced, in fact, until the second episode), all four of whom were, at one stage or another, intended to die (either on screen or in the novel), a point which emphasises that surviving the aftermath would be far more important than surviving the apocalypse. As dramatic types, the four of them complement each other - Tom Price (stock welshman Talfryn Thomas) represents wheedling, useless self-interest, his introverted attitudes mirroring those of the Avon-prototype Greg Preston (Ian McCulloch), whose initial desire to remain self sufficient and self-contained is gradually undermined by practical necessity, until he eventually becomes a self-sacrificing leader. Jenny Richards (Lucy Fleming, daughter of *Brief Encounter* star Celia Johnson), the London career girl who becomes a wife and mother apparently dependent on her husband complements Abby Grant (Carolyn Seymour, whose somewhat anorexic looks won her a role originally intended for Wanda Ventham, whom producer Terence Dudley judged too 'well fed' to look credible in later episodes), the pampered (upper) middle-class housewife who proves herself to be a natural leader, one of the few people with the vision to realise that to try and restore the old world would be a disastrous error - as demonstrated by the swift collapse of union leader Arthur Wormley's attempt to maintain the government's state of emergency (and to take control himself, of course).

Left : *Gone Away* - Jenny (Lucy Fleming), Abby (Carolyn Seymour) and Greg (Ian McCulloch) discover the body of a looter. Photo - BBC Video

The first season divides loosely into two parts, reflecting the continual conflict of ideas between its various 'creators' just as was the case on Doomwatch. (Terence Dudley seems to have had a habit, on both Survivors and Doomwatch, of collaborating with highly motivated, creative individuals, both writers and actors, who eventually proved unwilling to compromise their ideas. Perhaps he just believed in creative tension.) Initially, the central trio of Abby, Greg and Jenny established in Nation's introductory instalments travel the land in search of Abby's son Peter, encountering a variety of communities and approaches to survival on the way, with Arthur Wormley's little band of fascists remaining a vague threat in the background. The format is obvious - each community would demonstrate, in some way, a failure to learn from the collapse of civilisation, and so Abby would journey on, in search of both her son and a society looking to the future, not the past. As early as *Gone to the Angels* however unofficial script editor Jack Ronder undermines this concept, establishing that the Survivors are divided into two groups - those who have never been infected by 'the Death', and those who have survived it, to carry the infection. Contact with the latter will destroy the former (that Jenny was apparently never infected is ignored), forcing Abby to abandon her quest for fear that she might herself infect Peter. Soon after, Ronder settles Abby's group in a rapidly growing community of their own (soon to recruit Tom Price), moving the series towards post-catastrophe agricultural soap.

The second half of the season is less striking than the first, but has its moments, including one of the series' most effective episodes, *Law and Order.* Written by Clive Exton (previously author of the less than impressive Doomwatch film) under the pseudonym of MK Jeeves (prefiguring an interest of Exton's which would eventually reach fruition in a certain LWT series starring Fry and Laurie) - a cover the *Morning Star* broke at the time - it presents the community with a dilemma - how to respond to murder when imprisonment is impractical. Described by the *Telegraph* as "very convincing", the conclusion leaves one numb.

Press reaction to the series as a whole was mixed : *The Observer* claimed that "Doctor Who was more adult"; The *Evening News* felt it made "the Daleks look like the wombles." The *Daily Mail* said it was "well thought out, but banal", and that Abby was either miscast or miswritten. The *Financial Times* damned it as stereotyped, but added "so is the news," describing it as "credible, professional and worrying." *The Times*, though feeling it lacked wit, declared it would "clear the streets."; *The Sunday Times* thought it "fourth rate." The *Telegraph*, after initial doubts - "very good until the dreaded *message"* - became a strong supporter as of *Law and Order; The Morning Star*, after initial enthusiasm, condemned it as a middle-class fantasy, in which the workers were either dead or villainous! The viewers' reaction was more unanimously positive to judge by the letters column of the *Radio Times* where the only complaint in sight concerned the "irritating non-character of Peter Grant" who the correspondent hoped would be found, "dead or alive" at the start of the next series. Another correspondent, hoping to work in television, was pleased by the number of unknowns working on the series. His name ? Andrew Smith...

Behind the scenes, though, problems were developing. Unhappy with the way the series was heading under Terence Dudley's guidance, Terry Nation left, bringing his own vision of the series to fruition in a novel which ends (foreshadowing *Blake* by six years) with Abby being gunned down in error by her son (A sequel written by the pseudonymous John Eyers - believed, on the strength the credits quoted by the book, to be either Trevor Preston or Robert Banks Stewart - depicts the psychotic Peter's rise through the medieval regime of Arthur Wormley). Carolyn Seymour also chose to move on, leaving the series, according to *Tribune,* like "Hamlet without the Prince". And the self-sufficient community where the series had been recorded broke up, poisoned by the intrusion of the materialistic world that the OB crews represented, leaving the series without a location.

As a result, the second season opens with major changes - Abby has departed to resume the search for her son, and a fire claims the lives of most of the supporting cast soon after, forcing Greg to lead the survivors of his group to the shelter of Charles Vaughn's community at Whitecross. Charles had previously appeared in the first season episode *Corn Dolly,* where he represented one of the many flawed philosophies to survival seen in the early episodes. Unusually though his approach was flawed by over, not under-reaction to the Death - an early indication, perhaps, of the philosophical differences between Ronder and Nation. He returns much mellowed, though still played by Denis Lill (most regular characters reintroduced after an earlier single appearance were recast - the most blatant such case being Vic Thatcher, who regenerates over the course of **one week**, between *The Future Hour* and his 'fifteen minutes of fame' in *Revenge,*) and soon assumes Abby's role as counter-balance to Greg. Unfortunately, the departure of the independent Abby removed the major obstacle to Jack Ronder's

Survivors Episode Checklist

	Written by	Director	Recorded :	Tx:
A1)The Fourth Horseman	Terry Nation	Pennant Roberts	18-19/2/75	16/4/75
A2)Genesis	Terry Nation	Gerald Blake	28/2-1/3/75	23/4/75
A3)Gone Away	Terry Nation	Terence Williams	11-12/3/75	30/4/75
A4)Corn Dolly	Jack Ronder	Pennant Roberts	21-22/3/75	7/5/75
A5)Gone to the Angels	Jack Ronder	Gerald Blake	1-2/4/75	14/5/75
A6)Garland's War	Terry Nation	Terence Williams	11-12/4/74	21/5/75
A7)Starvation	Jack Ronder	Pennant Roberts	21-25/4/75	4/6/75
A8)Spoil of War	M.K.Jeeves	Gerald Blake	28/4-1/5/75	11/6/75
A9)Law and Order	M.K.Jeeves	Pennant Roberts	12-16/5/75	18/6/75
A10)The Future Hour	Terry Nation	Terence Williams	20-24/5/75	25/6/75
A11)Revenge	Jack Ronder	Gerald Blake	28/5-1/6/75	2/7/75
A12)Something of Value	Terry Nation	Terence Williams	5-9/6/75	9/7/75
A13)A Beginning	Terry Nation	Pennant Roberts	13-17/6/75	16/7/75
B1)Birth of a Hope	Jack Ronder	Eric Hills	20-25/1/76	31/3/76
B2)Greater Love	Don Shaw	Pennant Roberts	11-16/1/76	7/4/76
B3)The Lights of London Part One	Jack Ronder	Terence Williams	24-25/2/76	14/4/76
B4)The Lights of London Part Two	Jack Ronder	Pennant Roberts	5-6/3/76	21/4/76
B5)Face of the Tiger	Don Shaw	Terence Williams	6-11/4/76	28/4/76
B6)The Witch	Jack Ronder	Terence Williams	3-7/1/76	5/5/76
B7)A Friend in Need	Ian McCulloch	Eric Hills	24-29/4/76	12/5/76
B8)By Bread Alone	Martin Worth	Pennant Roberts	15-20/4/76	19/5/76
B9)The Chosen	Roger Parkes	Eric Hills	16-17/3/76	26/5/76
B10)Parasites	Roger Marshall	Terence Williams	3-8/5/76	2/6/76
B11)New Arrivals	Roger Parkes	Pennant Roberts	12-17/5/76	9/6/76
B12)Over the Hills	Martin Worth	Eric Hills	21-26/5/776	16/6/76
B13)New World	Martin Worth	Terence Williams	30/5-4/6/76	23/6/76
C1)Manhunt	Terence Dudley	Peter Jeffries	17-23/2/77	16/3/77
C2)A Little Learning	Ian McCulloch	George Spenton Foster	12-17/3/76	23/3/77
C3)Law of the Jungle	Martin Worth	Peter Jeffries	15-21/1/77	30/3/77
C4)Mad Dog	Don Shaw	Tristan De Vere Cole	12-13/3/77*	6/4/77
C5)Bridge Head	Martin Worth	George Spenton Foster	7-12/2/77	13/4/77
C6)Reunion	Don Shaw	Tristan De Vere Cole	3-8/4/77	20/477
C7)The Peace Maker	Roger Parkes	George Spenton Foster	14-18/4/77	27/4/77
C8)Sparks	Roger Parkes	Tristan De Vere Cole	1-6/3/77	4/5/77
C9)The Enemy	Roger Parkes	Peter Jeffries	24-30/4/77	11/5/77
C10)The Last Laugh	Ian McCulloch	Peter Jeffries	23-28/3/77	18/5/77
C11)Long Live the King	Martin Worth	Tristan de Vere Cole	6-11/5/77	1/6/77
C12)Power	Martin Worth	George Spenton Foster	26-28/5/77	8/6/77

*Originally scheduled for 27-31/1/77

SURVIVORS

Right : *Man Hunt* - Charles (Dennis Lill), Jenny (Lucy Fleming) and Hubert (John Abineri) set out in search of Greg. Photo - BBC Video

belief that women would inevitably slip back into dependence on the males, and with the exception of Doctor Ruth (Celia Gregory), they spend most of the second season very much in the background, at least until Martin Worth joins the writing staff, and Charles' earlier obsession with repopulation resurfaces to provoke a rebellion among the women.

The highlight of the second season is probably *The Lights of London*, a two parter which begins by suggesting that the old world might be reborn in the capital. "London... They've got everything there. Lights, music, dancing, hospitals. We'll be going as soon as we've got the car fixed" announced *Radio Times*, and perhaps because of its return to familiar locales, it is the only episode to recapture the terrifying quality of *The Fourth Horseman.* Ironically, the series' transmission order ensures that this episode will be released over two tapes.

Season two concludes as Martin Worth assumes effective control of the series, undermining Ronder's post-holocaust soap as a balloon lands in the Whitecross community, carrying a dead Norwegian who has been establishing contacts with settlements across Britain with whom the Norwegians, who have already re-established the beginnings of an industrialised society, can trade. Greg decides to assume the explorer's task, and departs Whitecross in the balloon, leaving behind his wife and child…

One interesting point about the series is the inverse relationship between personal and global happiness which, quite unintentionally, pervades it. The first season ends with the general situation little better than immediately after the Death, but nevertheless ends in triumph, with a tiny possibility of personal joy for Abby creating an up-lifting feeling that I can clearly remember almost twenty years later. The second season, on the other hand, ends with the first sign that the restoration of civilisation might be possible, yet it is the personal sacrifice this requires that remains with the viewer, emphasised by Anthony Isaac's superb theme music. While the opening theme sets the scene by re-emphasising the disaster of the Death each week, the end music seems to change in tone to suit each episode, as each of the complex mix of contradictory elements it contains, reflecting the mixed feelings of the Survivors themselves, come to the fore - on *New World* the lilting flute tones suggest the sadness of Jenny and Greg's parting; On *A Beginning*, the manic strings highlight Abby's burst of hope; on *Law and Order,* its sombre base line dramatically underscores Tom Price's guilt; and it ends *The Fourth Horseman* in triumph, as peals of bells chime out in celebration. Not perverse celebration though, as the final shot, of Abby turning away from her burning home, the caption 'Abby Grant - Carolyn Seymour' reading like an epitaph for her old life, is one of the most uplifting moments television has ever produced. For the crew of the Enterprise, products of an ideal society, to demonstrate the nobility of man is no achievement - to show the human spirit triumph over the disaster, the continuing disasters, of Survivors and **carry on** is incredibly impressive.

In the third season Martin Worth became script editor (uncredited, as on Doomwatch, at his own request), and returned the series to a variation on its original wanderer format. To some extent he had no choice about this - Denis Lill and Ian McCulloch had apparently fallen out, so the third season had to be structured to ensure they would never meet, as Charles and Jenny follow in the wake of Greg's path-finding attempts to establish a national federation of settlements.

The third season was shorter than the others, running for only twelve episodes, some of which (such as Dudley's opener, *ManHunt)* were written relatively late in the day to cover plot threads left untouched by authors (a practice Dudley and Worth' had also followed on the final season of Doomwatch). A thirteenth had been planned and commissioned, but appears to have been dropped when the initial recording of *Mad Dog* in late January '77 was called off for unknown reasons. One episode had to be abandoned to make room for the remount, and the casualty was Roger Parkes' *Bleak Start* (title uncertain due to illegible records! It may have been *Black Star* or even *Blank Stare*), which had been commissioned the previous November, and which was held over for possible use in a fourth season. It seems likely that this episode was to have been shown between *Sparks* and *The Enemy* (working title *Power Urge)*, but it may possibly have been intended for transmission after *Mad Dog*. As shown, this leads directly into *Bridgehead*, but the final pages of its script were rewritten before the episode was remounted.

The final season is less effective than the others, perhaps because its fractured storyline, alternating between Charles, Jenny, Greg and the Whitecross community, made audience identification rather difficult. Nevertheless, the rabies episode *Mad Dog* recaptures the horrific qualities of *The Fourth Horseman,* while the conclusion of Ian McCulloch's *The Last Laugh* is every bit as shocking as that of *Law and Order*. It still had its moments, and when they came, there was nothing to beat it. The season ends, however, with the prospect of a return to civilisation, as a common currency and electrical power are restored - a concept Terry Nation has, not surprisingly, ridiculed as undermining the very point he was trying to make. Martin Worth has also regretted this development, commenting that it brought the series to a premature close.

A fourth season, in which a refitted North Sea ferry would have been used to re-establish trading links with Norway was considered, but never made. it's probably as well - after three years, the world of the Survivors was becoming both too distant from the real world to retain the viewers' empathy, and too close to renewed normality to retain their interest. It had run its course.

In 1986 Nation almost persuaded an American network to remake Survivors as a mini-series, culminating in a great wagon trek across the states (Nation's novel of the series ends with Abby's community migrating towards the milder climes of the Mediterranean - presumably the mini-series was to be based around the book, and the episodes it adapts). They were interested - until the growing impact of AIDS made Survivors a little too relevant for the comfort of American network TV. It isn't as if it needed remaking anyway - the original has aged well, and it remains as powerful and immediate today as twenty years ago.

Anthony Brown

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THE FULL CIRCLE

PART TWO : PEAK PERFORMANCE ?

In the second part of this exhaustive epilogue to the Nathan Turner era, **Tim Munro** looks back to the years when it seemed that JNT could do no wrong...

IT SEEMS BIZARRE NOW, but John Nathan Turner was once thought the best thing that ever happened to Doctor Who. Fandom saw season eighteen as a glorious rebirth, and gave JNT exclusive credit for this - yet the show's ratings slumped to 5.9 million, opening a chasm between fan and public reaction which would be a constant feature of the era. Today, some cite this as proof that JNT's revamping of the series was too drastic for the audience to accept, but many other factors undermined that year's ratings. Lingering memories of season seventeen which, despite astronomical ratings achieved during an ITV strike, had left a widespread public feeling that the show was becoming "silly" and "sending itself up", made many disinclined to give it another chance, and season eighteen's initially minimal publicity gave no indication of the show's radical restyling. The killing blow came when ITV offered Buck Rogers in the 26th Century, whose flashy novelty homely Doctor Who could never compete with, and viewers defected in droves.

Here, Doctor Who's shift to 'hard' SF undoubtedly alienated many children, but interestingly adults soon tired of brain-dead Buck, and - as word spread that Doctor Who was once more 'believable' - began to drift back. Sadly, the BBC then moved the show to 5.10pm, denying it - as angry letters to Points of View and *Radio Times* said - the same adult viewers who'd been returning to it. Consequently the season's ratings remained disappointing. However, there was a growing 'buzz' about Doctor Who that year - in the press and on the streets, people were once again talking excitedly about it

Criticisms can be made of the season eighteen revamp, but most are overly reliant on hindsight. The starfield title sequence, in retrospect, robbed the show of an important identifying trademark, and placed undue emphasis on space, a point JNT later conceded. However, in signalling the show's stylistic revamping in the most immediate way possible, the change did what it was intended to, and few fans noticed the new graphics' failings at the time. Even Jeremy Bentham in DWM46 called them "enormously successful". If they now seem dated, it's because they were an early sign of JNT's lack of creativity. Previous producers had kept ahead of TV trends - JNT could only follow them, commissioning a starfield sequence in the style established by every other science fiction show.

Some argue that the whole hi-tech look the titles heralded was a mistake, but in fact it was long overdue. By 1979, Doctor Who looked tacky and dated, and could not have continued long in that vein and survived. Thus much of what was done that year was exactly what the show needed **at the time**, and the question of whether the season was successful - artistically, it undoubtedly was - is not nearly so pertinent as that of how much JNT contributed to that success.

In 1980, so closely had JNT associated himself with all the changes made that fandom automatically gave all the credit to him, but with hindsight the show's visual restyling was less important than its philosophical shift towards purist science fiction - and that was Christopher H Bidmead's doing. Bidmead had a clear vision of what the show should be and tirelessly ensured adherence to that, involving himself heavily in every script, attending recordings, and even personally stripping *State of Decay's* sets of gothic extravagances more befitting a bad horror film. Thus season eighteen is far more noticeably a Bidmead season than a JNT one, revealing how JNT's lack of creative ideas left him entirely reliant on his script editor for the show's direction. Fortunately, in 1980 JNT had yet to slip into complacency, and was keen to make his mark in the industry by producing what his peers would perceive as a quality product, and so he employed dynamic directors, pushed the show's production values to their limit using the latest technologies, and relied in his guest star policy on respected dramatic actors - Adrienne Corri, George Baker etc. With Bidmead ensuring quality scripts and JNT equally impressive production, the partnership worked well.

The peer closest to JNT's work then was Executive Producer Barry Letts, and though he and JNT have played down his input, suspicions remain that it was greater than revealed. Certainly season eighteen's emphasis on concept and plausibility was in line with Letts' work as producer, and his praise for Bidmead's work, in *The Unfolding Text* and elsewhere, suggests that he and the script editor were much in accord. The re-introduction of the Master is also suspicious, especially in light of Anthony Ainley's belief (DWB97) - contradicted by JNT - that he was cast thanks to Letts, and that his role later declined because Letts was no longer involved. If Letts did exercise more influence than supposed, it would explain why JNT's later excesses were so little in evidence that year.

Unfortunately, season eighteen's success concealed what few warning signs there were of the trouble ahead. One such was JNT's eccentric casting, seen in the choice of Matthew Waterhouse to play Adric. In fairness, Waterhouse has since matured into an exceptional stage performer, and possibly JNT, always a theatre man, saw that potential - but to expect that a mere spark of talent would enable such an inexperienced actor to carry a major role was astoundingly poor judgement. Fandom, though, didn't notice Adric's failings till after his death - at the time, he was as praised as JNT's other innovations.

Also significant was the Master's re-introduction, an early indication of JNT's black and white, pantomimesque concept of the show. Initially this wasn't too noticeable. Bidmead crafted an intriguingly schizoid characterisation and Ainley's performance was less theatrical than later - but his 'evil' laugh and stylised costume pointed the way he would degenerate. His return was also a turning point, causing JNT to realise for the first time the kudos to be had by resurrecting old characters. Of course, he'd realised from the start the popularity that attention to continuity could bring, and in Ian Levine he had a willing source of all the back references he could wish for. At first these were unobtrusive, a bonus for dedicated viewers, while inter-story continuity gave the series a more unified feel. *The Keeper of Traken,* though, was the first fully-fledged return of an old foe, and fandom went wild. No surprise, then, that JNT, always appreciative of appreciation, immediately set about bringing back more old faces, developing an obsession with the show's past that would increasingly dominate the next five years. Here, Ian Levine's influence seems, to say the least, unfortunate. Talking to the authors of *The Unfolding Text* around this time, Levine said that "By bringing in anything from the series' past you get my vote anyway". With the fan closest to the production team expressing such unsophisticated views, it's small wonder JNT seems to have come to believe that all the show needed do to be popular was dredge up old characters.

Interestingly, JNT had already tried to lure Lis Sladen and Louise Jameson back to bridge the transition of Doctors - a perhaps foolish move, which could have left the new Doctor overshadowed from the start. When that failed, he had to create Tegan and draft in Nyssa at very short notice. Tegan is significant because, according to Levine and Saward, and though JNT denied it, she was created in the hope of securing Australian co-production and overseas filming - the first instance of JNT's willingness to let marketing considerations dictate programme content.

The biggest change that year was Tom Baker's resignation. Tom has always said that he left of his own volition, and stresses his good relations with JNT, but the debate of whether he jumped or was pushed continues to this day (Tom even referred to it good-humouredly at Longleat, commenting that he left because he was "pushed [pause] by the Master !") Certainly Tom has implied that amidst JNT's changes he felt like an anachronism. It's no secret too that in the Williams era, his offer to go was an annual event - perhaps he expected JNT to talk him out of it just as Williams always had. JNT, though, having assiduously made the show his own, must've embraced the chance to be rid of the most prominent remaining symbol of past regimes, and the important place in the show's history that casting a new Doctor would accord him. This would certainly explain Tom's wounded attitude towards Doctor Who following his departure - many have suspected that he never truly wanted to leave.

The press conference which revealed Tom's departure also saw the birth of another recurring feature of JNT's tenure, the publicity stunt, here Tom's suggestion that his successor might be woman. For years, JNT insisted this was Tom's idea - but in fact it was his, mischievously calculated to maximise press coverage and another instance of his failure to appreciate Doctor Who's worth, for he did not realise that the story - the departure of Tom Baker, longest serving Doctor and national institution - was in itself big enough to guarantee banner headlines without needing cynical embellishments.

The subsequent casting of Peter Davison was a surprise, but such was the fans' faith in JNT that, except for a heated debate about Davison's suitability which raged briefly in *Starburst*, the choice was readily accepted, with Davison's thoughtfulness and enthusiasm quickly endearing him to fandom. Such was media interest that the public too readily accepted this 'new Doctor Who', a process which culminated in his tumultuous reception at the 1981 Lord Mayor's Parade, before his first season had even aired.

Today, those who unimaginatively believe that the Doctor can only ever be the middle-aged eccentric he has so frequently been portrayed as claim Davison was miscast - "too young", "too wet"... but on this occasion, JNT may have been doing the right thing, though perhaps for the wrong reasons. Certainly there's no reason why a younger, more subtle Doctor shouldn't have been a massive success - indeed it could have been one of those radical developments which keep the show fresh. The most successful Doctors have all been products of their time - Troughton sprang from the wildness of the late sixties, Pertwee fitted perfectly the age of dandified playboy adventurers such as The Persuaders, and the anarchic bohemian Tom Baker, born of the glam rock era, was equally suited to the age of punk. Thus in 1981, when TV was overrun by backward-looking sagas of Edwardian summers and the days of Empire, Davison's Doctor was perfect for the mood of the time. Even Philip Hinchcliffe, asked what kind of Doctor he would've created at that time, outlined an English public school Empire builder similar to Davison's interpretation, while Graeme MacDonald called the choice "inspired", one he would not have thought of - and if Davison lacked his predecessors' charisma, he did possess great likeability which could've been used to similar effect.

But sadly, such considerations seem not to have occurred to JNT, who - as *the Unfolding Text* later revealed - was at least as interested in Davison's proven across-the-board appeal as he was in his suitability for the role. Again, marketing considerations were dictating programme content, and this, like the guest star policy and the publicity stunts, was further evidence of JNT's failure to appreciate Doctor Who's worth. He seems never to have realised that Doctor Who, if done well, was in itself sufficent to capture audiences - for him, there always had to be added extras to lure people into watching it, as if the show itself was not good enough.

Davison's casting may also have been an early sign of JNT's tendency to surround himself with people who would just get on with the job without argument. Tom Baker had been notoriously perfectionist and domineering, and it's significant that under JNT such a volatile personality was never cast again. Davison was well-known for his professionalism and amiability. Possibly JNT was seeking a more compliant leading man. From the start, though, there were disturbing differences between Davison's vision of the new Doctor and is producer's, for as Davison noted in *The Unfolding Text*, while he imaginatively spoke of a "more vulnerable" Doctor, JNT saw him as "dashing" and "heroic", falling into the cliched assumption that a younger hero must automatically be more action orientated.

In the wake of the Master's return and the regeneration, fandom's mounting acclaim of JNT finally erupted into outright adulation, and JNT basked in it. Interviewed by Jeremy Bentham for DWM51, he happily took credit for season eighteen's success, and again courted fan adoration by stressing his commitment to the show's mythos, and tantalised fandom with the prospect of more old foes to come, while fan anticipation of the new era was further fuelled by his declaration in *TARDIS* that he'd only been "**relatively** pleased" with season eighteen.

By this time, fandom's hero worship of JNT had begun to develop into a personality cult which infected all areas of the fan media, and an enthusiastically pro-JNT feeling crept even into what should be factual reporting. The aforementioned DWM interview was one example - prominent photos of JNT showed a trend towards granting him celebrity status equal with the show's stars, while the text told readers what a good choice he'd been for producer, and portrayed him as someone who understood the fan's viewpoint. There was also early evidence of the fan media's later self-deceiving tendency to rewrite events to suit the prevailing opinion that everything in Who's garden was rosey, as Bentham claimed that season eighteen was, "after a shaky start," even a ratings success, with "the average norm per episode re-established long before" Buck Rogers finished - which was far from true.

These trends were also visible in CT, where editor Gary Russell and DWAS Co-ordinator David Saunders led fandom's praise for JNT through their regular columns. Gary Russell always made it clear that such views were purely his opinion, but Saunders was not so scrupulous, and gradually the society itself seemed to adopt a pro-JNT line, though when an unnamed departing member levelled that accusation at the exec, Gary Russell wrote in the July '81 CT that "the DWAS does **not** have any bias towards a particular actor/season/producer". Despite Gary's obvious recognition of the dangers, though, CT's news columns increasingly adopted an approving tone in reporting new developments. In later years, some came to see this as evidence of a conspiracy at fandom's highest levels, but it's more likely that fandom's hierarchy simply became caught up in the prevailing heady mood, to which - as fans themselves - they could hardly be immune. It may even have been a self-perpetuating cycle, with the fan media's enthusiasm for JNT stoking up even more adulation of him at grassroots level, which in turn fed back to convince fandom's elite that their stance merely reflected fan opinion. However, it all helped silence the minority who disliked the show's new style. In *TARDIS* too, a new mood reigned. Where once heated debate had raged without personal acrimony, by 1981 a mob mentality seemed to have developed, and those few - such as the infamous Thomas Noonan - who spoke out against the show's new direction found themselves personally attacked and howled down by their fellows. No wonder then that they quickly fell silent, or departed the fan scene.

Ironically, it's around this time - when the fan media was effectively his willing servant - that JNT seems to have begun to see fandom as "the enemy", becoming, as Eric Saward later put it, "obsessed" with controlling the fans' access to news, reportedly becoming furious when Gary Russell prematurely reported in CT the 'departure' of Tegan in *Timeflight* and the creation of Turlough.

So 1981 ran its course, and fandom worked itself into a fever of anticipation as season nineteen drew nearer. In September, JNT added further lustre to his reputation by luring Lis Sladen back to do K9 and Company, but his crowning glory came in November, when BBC2 ran The Five Faces of Doctor Who, a season of vintage repeats. The credit for this was attributed entirely to JNT, whose lobbying convinced his superiors that after seven years of Tom Baker it was necessary to remind viewers that there had been other Doctors. It's possible, however, that BBC management also saw the repeats as a means of assessing whether there was still sufficent interest in Doctor Who to justify its continuation, for there was at that time some doubt within the Corporation about the show's future, born of their bizarre disappointment with seasons sixteen and seventeen's ratings, and compounded by season eighteen's - in fact the impending move bi-weekly was seen as the show's last chance to prove itself. Most of fandom, of course, knew nothing of this - at the time it was only reported in CMS's limited circulation *Freesheet*, then the only news source not directly tied to the production office.

Two events in 1981 held dark portents for the future, and both might have been averted if JNT has asserted himself in the face of authority. The first was Christopher Bidmead's departure. Bidmead had worked tirelessly on Doctor Who, and was happy to continue, but wanted greater recognition than he'd been receiving of the vast amount of work he was putting in. When the BBC proved unwilling to provide it, he left. Had JNT any grasp of the importance of Bidmead's contribution to season eighteen, he'd have pressed his superiors to give Bidmead the more appropriate renumeration which would have allowed Doctor Who to retain his invaluable services. Instead, apparently believing that anyone could do the job, he seems to have given Bidmead's claims no support at all, and happily recruited a new script editor - firstly Antony Root, whose brief tenure his successor attributes to his being too scrupulous in rejecting bad scripts for JNT's liking; and then Eric Saward.

The second harbinger of doom was the move to a twice weekly slot. This had been proposed during Graham Williams' time, but Williams had opposed it, feeling it would break a viewing habit crucial in maintaining Doctor Who's audience. JNT however seems to have merely acquiesced to the change, and thereafter defended it to interviewers, arguing that changing viewing habits had made the Saturday slot redundant. Press and public though unanimously condemned the move, and for once fandom joined their outrage. As the new season began, *The Guardian's* editorial called the move "sacrilege", predicting that "Doctor Who will be destroyed by this violent wrenching from its natural context." Prophetic words. Though no-one realised it then, it was the beginning of Doctor Who's long, drawn-out death.

Yet season nineteen was a huge hit. Contrary to today's belief that people only returned to see the new Doctor, then drifted away again, the ratings show a steady rise, as public interest, begun in season eighteen and heightened by the repeats, reached fever pitch, with audiences peaking at 11 million in the wake of the Cybermen's return and Adric's death. Davison too, despite attacks from TV critics unable to accept a Doctor who didn't rigidly conform to the stereotype of the character they'd built up over the past seven years, was hugely well received. Those who today date the show's decline from his arrival tend to have seen very little of him anyway, and at the time, as letters to *Radio Times* demonstrate, he **was** popular, especially with families, and also drew back to the show a large audience of teenagers who'd given it up in disgust during its 'silly' period. Davison's triumph was underlined when Doctor Who that year made its mark, for the only time ever, at the Saturday Superstore awards, in which it was nominated as Best TV Show, while Davison himself won the Best Man on TV award. Artistically too the show was successful, with consistently fine production values and strong scripts which, having been commissioned by Bidmead, still bore many of his hallmarks.

It could've been a beautiful beginning, but it turned out to be the beginning of the end. The bi-weekly slot, by reducing the season to a mere three months, meant that just as Doctor Who began to consolidate its audience, it went off the air for nine months, a yawning gap over which the audience's new found enthusiasm could not possibly be sustained (and season twenty was not to be immediately preceded, as nineteen was, by a pump-priming fourteen week run of Blake's 7 and K9 and Company, which, with the Five Faces, may well have helped form a beneficial Monday night viewing habit for the SF-minded) Nor did it help that season nineteen, after a triumphant run of quality stories, ended with perhaps the worst clunker since *Horns of Nimon. Timeflight* was almost the first JNT story wholly devoid of Bidmead's influence and, incoherently scripted and flatly directed, a disturbing taste of what the JNT/Saward 'partnership' held in store.

At this point, the decision to follow *Earthshock*, and end the season, with such a weak story really should have raised doubts about JNT's judgement, and his ability to discern good Doctor Who from bad - but fandom, of course, spurred on by the fan media's insistence that, in the words of DWM, the new Doctor and time-slot had "breathed new life into the series and re-established it as Britain's most successful (SF) series", was too busy celebrating season nineteen's success to notice this; and so successfully had fans convinced themselves that JNT could do no wrong that even *Timeflight* was included in their praise. However, the overwhelming hit of the season was - predictably - *Earthshock,* and throughout the fan media writers went even wilder about this triumph than they had about *Traken* and *Logopolis.* Unbeknownst to them, though, one person **was** surprised by *Earthshock's* success - and that person was JNT himself, who, displaying both a failure to grasp the elements which made up Doctor Who at its most successful, and the love of glitzy glamour so prominent in his later work, had been confidently rooting for *Black Orchid*, with its sumptuous locations, colourful costumes and dancing girls. It's perhaps significant that by this time, with three "classics" to his name, Peter Grimwade's talents as a director were beginning to be noticed by the fans, who accorded him at least as much credit for *Earthshock's* success as they did JNT. Tellingly, the following season would see the two men's calamitous falling out.

An interview by Jeremy Bentham in DWM 68 saw the first instance of what would become an annual event, as JNT pondered for the first time the idea of moving onto other projects at the end of the next season. Had he done so, his career, and the history of Doctor Who, would probably have taken a very different path, and today he would no doubt be regarded as one of the greatest producers the show ever had. Sadly, fandom - horrified at the thought of losing 'their' producer - made one of their greatest mistakes. Before they'd even seen season twenty, they flooded the BBC with mail pleading that JNT be "persuaded to stay." At the same time, Ian Levine - by his own admission seeking to keep himself in JNT's good books - persuaded the DWAS that a nice farewell gesture would be to commission a special portrait of JNT surrounded by monsters from his era, as a gift to Nathan Turner on behalf of the society's members - an idea whose acceptance by the exec underlined their apparent belief that the DWAS's membership were unanimously pro-JNT. The portrait was presented to JNT amidst tumultuous scenes at that year's Panopticon, and the gesture reportedly reduced the Great Man to tears, prompting him to declare on the spot - and to the jubilation of those present - that he would stay on as producer for "one more year." Sadly, those fans who applauded this news did not know that behind the scenes, many of JNT's worst tendencies were beginning to emerge.

The picture which Ian Levine, Eric Saward and Peter Grimwade have painted of JNT around this time is not a pleasant one, though it must be said Levine does not emerge with much honour from this time, either, claiming to have been starkly aware of Nathan Turner's growing failings, yet apparently doing as much as anyone else to massage JNT's supposed ego, and doing nothing to alert his fellow fans to what was going on, while also being a key mover in driving JNT down the road of old monsters, old characters and endless continuity which eventually led the show into inward-gazing stagnation. Eric Saward was at a disadvantage from the moment he arrived, faced with a producer who, buoyed up by fandom's undiscriminating adulation of everything he did, appears to have become over-confident in his own abilities, and increasingly to have given free-reign to his love of theatrical glamour and showbiz glitz - a trend Saward, described by Peter Grimwade as a gentle, sensitive man who disliked confrontation and disagreement and was thus reluctant to assert himself, was unable to stop. Nathan Turner also seems to have believed that he could leave much of the show's philosophic direction to Saward, expecting him to get on with it exactly as Bidmead had. Unfortunately, Saward, lacking Bidmead's vision, desperately needed a more traditional collaborative relationship with his producer which JNT was unable to provide, and so the show began to drift, its only direction the self-regarding regurgitation of its own past, as JNT sought evermore of the praise he'd received for *Traken* and *Earthshock,* and Saward's resentment and frustration slowly mounted, until it was to have dramatic consequences for both of them.

By this time, JNT seems to have come to see Doctor Who as his personal fiefdom, privately referring to it as "**my** show"; building up in place of season eighteen's dynamic directors a small group of 'loyalists' - Fiona Cumming, Peter Moffatt, Ron Jones etc - who frequently seemed to be employed as much for their personal friendship with the producer as for their suitability to the work; and even - according to Eric Saward - compiling a blacklist of those who had offended him. Complacency also seems to have set in, with the increasing failure to match directors to scripts suited to their abilities which Saward would later lament. Thus, for instance, the work of Peter Moffatt, who had proven his talent for atmospheric period pieces with *State of Decay* and *The Visitation*, shows a progressive deterioration as, from *Mawdryn Undead* onwards, he is given a series of space operas and action/adventures totally unsuited to his skills.

Significantly, this trend coincided with the increasing prominence of JNT's involvement with the show's offshoots and marketing, particularly in the States. By his own account besotted from childhood by the glamour of Hollywood, JNT had been fascinated by the show's American following from the day Graham Williams showed him a tape of an American convention, and had involved himself heavily in the show's promotion stateside, becoming a key figure in making it the huge success which, by 1982, it had become. Unfortunately he also seems to have become besotted with the spotlight into which this involvement placed him, until by 1982/3 it seemed one could not open a magazine without finding the latest pictures of JNT centre-stage at yet another American convention, acting as MC, performing in cabarets and generally lapping up the adulation

Right : Adric (Matthew Waterhouse), Tegan (Janet Fielding), the Doctor (Peter Davison) and Nyssa (Sarah Sutton) on location for *Castrovalva* . Photo - BBC Video as one would expect of a former actor. Disturbingly, it was also apparent that he was rapidly assuming the role of 'head of the Doctor Who family' which had once been the unquestioned position of the show's current leading man.

Conventions also played a part in JNT's growing obsession with the show's past. The twentieth season offered the perfect excuse for a parade of old characters, and JNT seized the chance of more adulation, each month revealing the return of yet another old favourite. Soon, a convention wouldn't be complete without Nathan Turner announcing the latest resurrection, to wild applause and whoops of delight from the audience. JNT had learned what fandom wanted very well indeed - when Ian Levine casually pointed out to him that every story in season twenty contained something from the Doctor's past, he seized on it as a publicity angle, proclaiming it via CT as if it had been part of his masterplan for the season... and as he'd probably expected, of course, the announcement brought him yet more praise.

Meanwhile his hold on the fan media was being consolidated, as DWAS fell ever more noticeably in line, and DWM, from issue 61, officially credited JNT as their 'advisor'. In fact he had been liaising with Marvel ever since he became producer, as had Graham Williams before him - it was an automatic part of the job. Why he suddenly needed a credit for it was never made clear, but it did seem to undermine the Monthly's subordination to the production office.

The summer gave further reason to doubt JNT's much-vaunted grasp of Who, when he was called upon to edit *Genesis of the Daleks* into two 45 minute episodes for rescreening in the Doctor Who and the Monsters season. The result was so incoherent and disjointed as to be baffling to anyone not familiar with the story, but fandom, although noting the crudity of the editing, never stopped to consider that it might betray a disturbing failure on JNT's part to grasp even the basics of narrative structure - a failure which would become apparent in much of his later work.

So the build-up to season twenty continued, with fandom's excitement at the impending anniversary heightened by the news of returning old faces such as the Brigadier and the Black Guardian, and by the thought of the anniversary being overseen by the man they were calling 'the fans' producer.' JNT's crowning achievement of the year came in September, when it was announced that he had obtained backing for a 90 minute anniversary special, hopefully featuring all the Doctors. For Nathan Turner, this was the chance to have his biggest hit yet, and to Eric Saward's despair he set about cramming the ninety minutes with every old character he could think of.

As the new season loomed, Jeremy Bentham, departing DWM as of issue 72, reviewed the past year and looked to the future, under the title *Go Softly On...* Much of this piece now has a sadly ironic ring to it, as Bentham wrote of the success of the bi-weekly time slot in ratings terms, and seemed to predict an even more successful year ahead. Sadly, within just a few weeks a renewed ratings slump would prove how right Graham Williams had been about bi-weekly screenings destroying the habit of Doctor Who, and the anniversary season itself would prove hugely disappointing (particularly to a fandom expecting a season full of Daleks and other classic monsters in addition to the announced attractions). In seasons eighteen and nineteen Doctor Who had led a charmed existence. 1983 was the year when it would all begin, slowly and insidiously, to go horribly wrong.

Tim Munro

TERROR OF THE AUTONS

BBC Video £10.99
Released April

THE FIRST THING anybody thinks of concerning season eight, concerning Delgado's master, concerning *Terror of the Autons* is a circus. Rossini's Circus. And a circus was a good place to start the season for two reasons, because the big top could contain many of Robert Holmes' obsessions, and because the big top is a place to demonstrate tricks. The trick was that Holmes' obsessions weren't going to be entertained at all. And neither were we.

We remember a lot of the Pertwee era as being well written because Dicks' and Hulke's books of the time are so great. Malcolm simply increases the characterisation and depth. Terrance edits the dialogue, the details, and even the plots to make sweeping positive changes. The book of *Terror* is miles better than the video.

Let's examine the Holmesian touches in *Terror*. Firstly, little lines like "Ham fisted bun vendor!" shine through, although they do play a part in characterising the Pertwee Doctor as dislikeable. From Tom Baker's mouth, a Holmes put down is countered by a villain, a situation, or an equally capable assistant to make the Doctor sound charmingly petulant. From Pertwee's mouth, a Holmes put down smacks the other characters round the face, none of them having the wit to retaliate. Only Nicholas Courtney's impregnable Brigadier survives the onslaught, and that's because he's one of only two good actors in the Pertwee team. I'll get to the other one in a minute.

Holmesian humour appears in *Terror* too, though if you blink you'll miss it. Firstly, there's the 'clubbish' aspect, Pertwee displaying a worrying knowledge of (token zero-plot material civil servant) Brownrose's boss, Tubby Rowlands. His reply to Rossini's cliche that gentlemen don't talk about money is the absolutely Holmesian "gentlemen never talk about anything else". It's a curious phrase, a Beau Brummel bon mot that marks Pertwee out as one of the bourgeoisie, a man at home with brandy and cigars. Indeed, the way the Master holds that weapon of his is exactly like a cigar. Cast Orson Welles and we'd have got to *Revenge of the Rotarians* by season ten. This clubby trait isn't anything to do with characterisation, it's the standard Holmes motif for absolutely everything. It extends through Avon's inexplicable cry of "you dummy" in *Gambit*, to the hugely uncharacteristic Davison dialogue in *The Caves of Androzani*, to the selfish and bitter piece Holmes wrote about himself for the Peter Haining book. One can imagine Holmes and Hitchcock getting on, chuckling over death and pornography. Not that that makes him a bad writer. Indeed, his honesty and character mark him out from some of the later fakes. No, the trouble with the Holmesian jokes in *Terror* is that the rest of the production fights against them so much.

Consider the Master's gloating lines: "I'm simply trying out a new product." "He just slipped away." They're delivered not with the indulgent black comedy that Williams developed, but with absolute lack of meaning by Delgado. It's possible that the actor wanted to put them over as single entendres. There's the difference between Delgado and Pertwee. Delgado had just started to act his part, would develop into something reasonably impressive. Pertwee had just stopped. However, Delgado's infant skills apart, I'd guess that he was directed to play the lines straight, because the production team wasn't going along with what Holmes was trying to do.

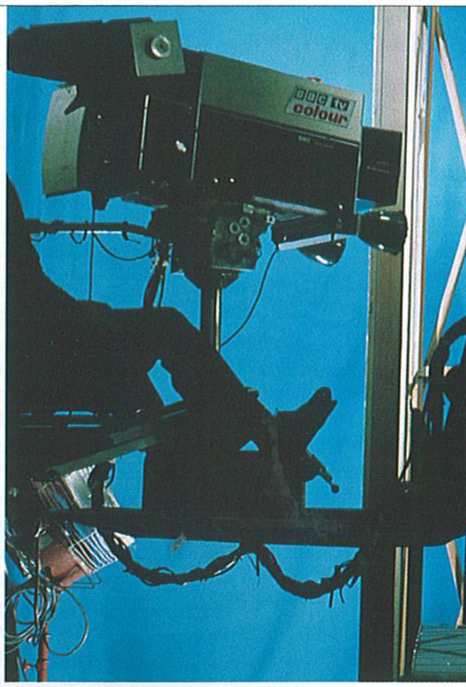
Like many of the best things about Doctor Who, Terrance Dicks had obviously been involved in shaking up the show's format between seasons seven and eight. The new format he comes up with is actually quite good, and I'd go so far as to say that it's the key that led to the increasing fortunes of the show and the audience (if not creative) triumph of the Hinchcliffe years. In season seven, for all its quality and depth, Doctor Who looked like a show just struggling to avoid cancellation. Things changed from week to week, nothing was ever settled. The viewer didn't know to expect. It may be said that these traits are also the hallmarks of serious drama, but serious drama has never been what Doctor Who needed. The reformatting put Doctor Who in the same bracket as any number of BBC drama series, the bracket that would later be epitomised by Robert Banks Stewart's masterly control over form and function in Shoestring, Bergerac etc. It smoothed out a lot of edges, giving the Doctor a permanent base in the shape of the lab, and a friendly looking lab it was too, unlike that warehouse in *Spearhead*. UNIT was turned into four actors and some stuntmen, rather than the anonymous body of variable soldiers it had been. The other characters were people out of BBC drama, who had human needs like cocoa and human problems like a need to challenge their parents. All in all, the format was built to last.

Unfortunately, it was also designed to smooth over the cracks, particularly the cracks that Holmes enjoyed. Hence the po-faced reaction to his jokes, and the way that Pertwee stops trying to put any emotion into his character at all. While the Brigadier is given his last shreds of decent dialogue (recognising the Doctor doesn't need a scientist but a bimbo) even in this story he has to be told to

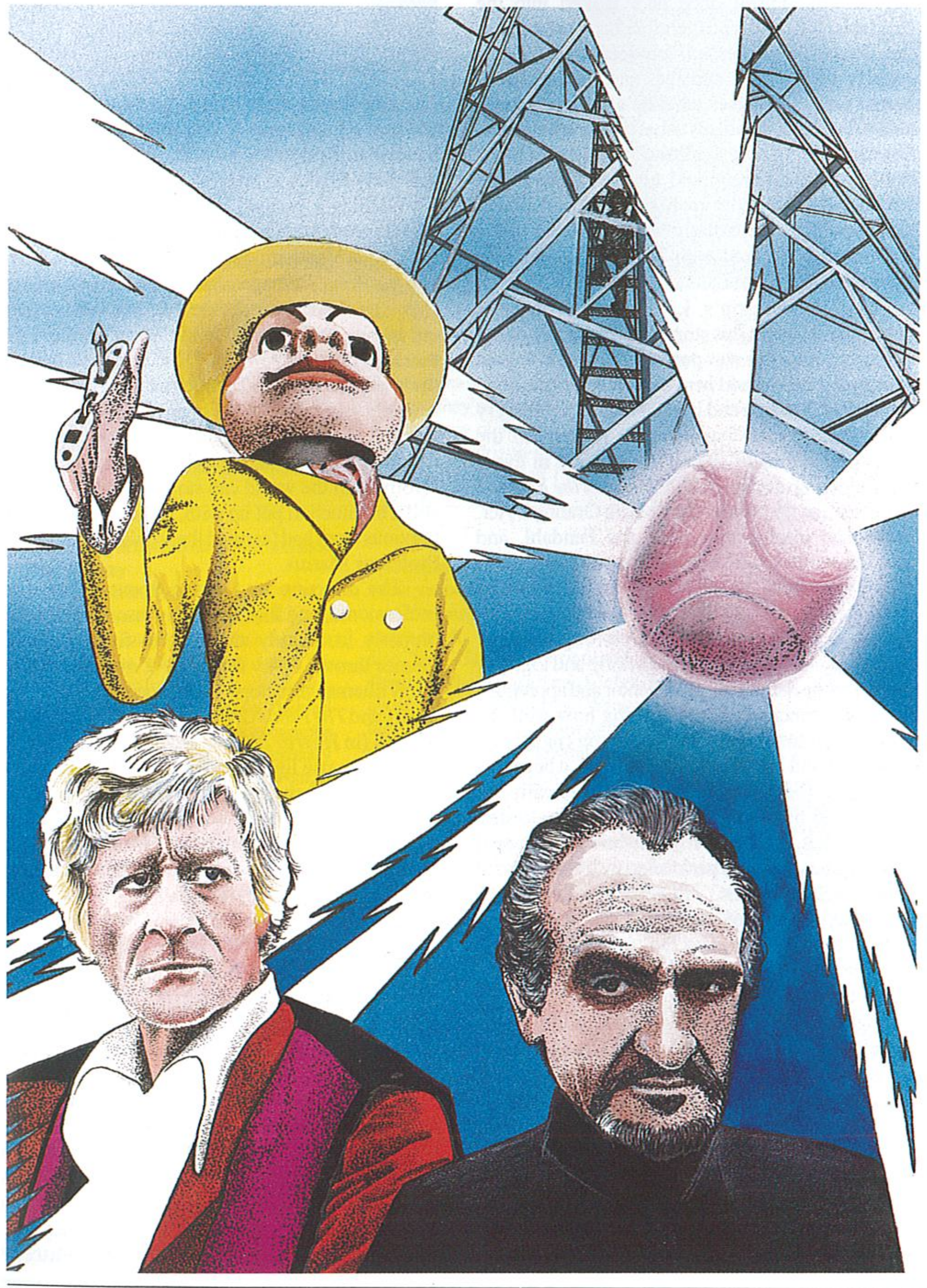
but a bimbo) even in this story he has to be told to

search the plastics factories. If final proof were needed that the production is fighting Holmes, look at the scene where McDermot is swallowed by the chair. Rather than milk the Master's failing to trap him because of his Irish garrulousness (it's probably a blessing that this wasn't as played-up as Holmes would want) and then having to order him to sit down, it's all treated as terribly serious drama. Perhaps there's been some tinkering with the script. Does the scientific accuracy of 'schizoid dissociation' seem Holmesian to you? And is this Bondish lurch from set piece to set piece something that the grandmaster of structure would have been proud of?

As an aside, it's interesting to note that some features of the format weren't retained. The Brigadier's line about 'not being totally desk-bound yet', and the rather strange disagreement that results from it show that he was going to be a bit more of a Picard figure, giving Benton and Yates the action roles. And the Doctor is given great screen time to boil out the contents of the Master's bomb, thus allowing the very last mention of what would have been an interesting conflict, as UNIT want alien technology for the weapons boffins, and the Doctor wants to deny them it.



Above : A CSO shot from episode one.
Opposite : Katy Manning as Jo. ©BBC



The direction is down to Barry Letts, who hopefully decides not to take the credit because he's ashamed. He does make two good decisions: using a different actor to portray the Master in disguise, and declining an action man to use CSO in examining the contents of the scientist's lunchbox. Unfortunately, Baz's love for CSO extends beyond all rational limits. In a show where there's obviously the ability to film exterior shots and cars, we get a CSO car interior. And a CSO wall. And a CSO kitchen. Indeed, the show becomes a comic strip visually at the same time as it does in dramatic terms, the typical Letts shot being somebody's face stepping into frame in front of a CSO background and shouting. Captions like 'Meanwhile' ought to have appeared at the top of the screen. Often, we don't see who's speaking, and the incredible prissiness of not letting us see the Doctor dissect solid plastic... the mind fails to boggle.

This is the place where any hint of feminism is stamped on. Zoe was quite a feminist character, mainly because Troughton refused to suppress her. Liz was a real sister. Jo was a bimbo. You can see Katy Manning (the other good Pertwee actor) thinking bimbo, you can imagine her pacing the set beforehand repeating "think bimbo, think bimbo..." As the exchange goes: "I'm not the tea lady." "Then what the blazes are you doing here?" We're expected to swallow the idea that Jo, having received UNIT training, doesn't actually believe in aliens. And as for all the ordering her about and getting her to be cute and not get her pretty head into trouble... what a load of sexist nonsense.

The UNIT family are set up as a circus, a lot of sound and fury signifying teatime. Toy soldiers who emphasise their family status by travelling in a family saloon. There's even a big black actor, employed to be strong, silent and drunken. Real seventies entertainment. And there are hardly any Autons in it. They don't get to say anything or show off their gun business until part three. And the ending's crap too, the Master suddenly deciding to change sides for no reason at all. Again, in the book, Terrance at least has the Brigadier threaten to shoot him.

So no, it could actually have been good, if they'd let Holmes have his head, and the new format should have allowed a little more life and humanity into the series. But no, they exiled the Doctor to Earth to become a Tory. **(3)**

Paul Cornell

CORE BLIMEY !

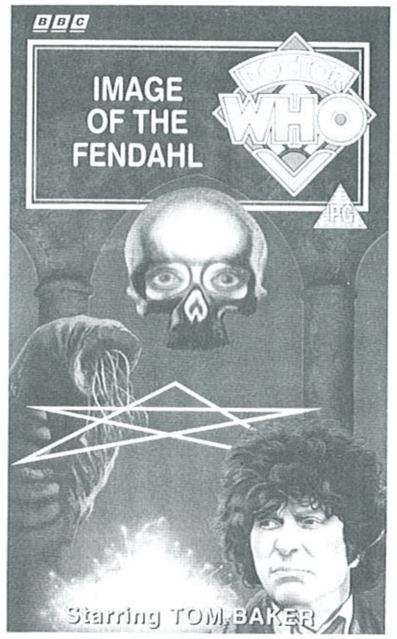


Image of the Fendahl
BBC Video £10.99
Released March

SEASON FIFTEEN is not often remembered as a high point in the history of DOCTOR WHO, perhaps, looking at such indubitably dire stories as *Underworld*, with some justification, but now and again, a few almost forgotten stories rear their heads to urge a re-examination of our somewhat turgid and predictable opinions.

It is only very recently that people have begun to admit their secret fondness for stories produced by Graham Williams (*City of Death* not withstanding...). So, for those of you, thankfully now a minority, still under the delusion that everything produced during this era is substandard slapstick then I have to be honest with you at the beginning of this review, putting all my cards on the table now, and say openly that I love this story tremendously and was more than pleased to be asked to review it.

For those of you who aren't familiar with the storyline (and I urge you to become so), the Doctor and Leela are drawn to Earth by Dr Fendelman's unstable Sonic Time Scanner experiments at Fetch Priory, which threaten to destroy the planet. These experiments are triggering off strange and dangerous forces which have alerted Granny Tyler, the local white witch, centred on a twelve million year old human skull Fendelman has unearthed. This skull is the last remnant of the Fendahl, a long extinct species from the original fifth planet of Earth's solar system, which fed on death, and which has been influencing evolution on Earth to ensure its recreation. It is no happenstance that the head of the project is called Fendahlman... Overlaid on this is a web of superstition, black magic and an attempt to explain the origins of man, a story which never follows the straight line of the plot, and in which the characters continually subvert the roles they'd seemed intended to play in the early, unusually naturalistic scenes. Typifying this is the way that the Time Scanner, a technological danger which initially threatens a race against time to save the planet, eventually provides a countdown to its salvation from a peril buried in superstition.

All of Chris Boucher's contributions to Doctor Who have been of a very high calibre, and *Image of the Fendahl* is no exception. The dialogue is some of the best of the season, combining suspense and humour in appropriate and balanced doses, playing one off the other to great effect. It skirts around a mass of scientific and mystical jargon in a manner which always seems on the verge of cliche and technobabble, but which never quite tumbles over the edge.

As the Doctor, Tom Baker again seems to be the eccentric alien he was best at portraying, not the comedic diversion he could become when a script wasn't strong enough to reflect his character adequately. A character as capable of showing compassion, as when he helps Granny Tyler throw off the terror caused by the Fendahl, as he is of showing questionable morals, shown by his casual and commentless provision of a gun to Stael so that he can kill himself once he's looked into the Fendahl core's eyes and therefore become, as far as the Doctor is concerned, irredeemable. He is equally serious and capable, and perhaps even scared once he realises what he's facing, but still able to be flippant with his usual consummate ease. His casual "Morning, Ladies..." to the cows in the field at the beginning, and his fruit cake recipe recital to Granny Tyler are high points of dialogue that serve him particularly well, moulded into a form typically linked with Tom Baker and such associated witticisms.

Louise Jameson's Leela also comes off particularly well in this story. As the creator of her character, Boucher was perhaps the only one who ever really understood her motivation - a primitive mixture of intuition and intelligence, not the angry and stupid savage cypher she'd become in the preceding stories of season fifteen, and in every one following until she left. In *Image of the Fendahl* she is seen as gentle and caring with Granny Tyler, brave and intelligent against the Fendahl, and intuitive and perceptive in realising that the Doctor is in danger from the effects of the Time Scanner. Even the personal chemistry between Tom Baker and the actress, very rarely seen throughout their work together, seemed to be sparking and together they form the combination of mentor and apprentice originally conceived. After seeing how well she was written for in the previous season (mostly by Boucher), and in *Image of the Fendahl,* it becomes even more glaringly obvious how pathetically she was treated by other writers. No wonder Louise Jameson left, as such a credible and professional actress, who went on to perform so well in acclaimed serials such as the BBC's POW drama TENKO, was obviously capable of more than she was usually given a chance to show in DOCTOR WHO.

The supporting cast seem as important as the main cast, and Boucher's script reflects this throughout. Granny Tyler is definitely in the tradition of Miss Hawthorne, one of WHO's greatest, most thoroughly believable, female eccentrics. This must be a credit to Daphne Heard who played her, acting with her face and her eyes, not just by saying the lines, a failing which can, unfortunately, be attributed to a great many of the supporting actors in DOCTOR WHO. She, and her slightly gormless grandson Jack, along with Edward Arthur's amusingly engaging Colby, form the viewer's link to reality - their growing awareness of what's happening is conveyed to us perhaps better than the standby set-pieces where the Doctor gradually fills us in on what's going on.

Nothing's perfect, however, at least not the slightly predictable and bland Thea Ransome played by Wanda Ventham, later to play Faroon in *Time and the Rani*. Perhaps a lack of effort, or a lack of character development (she's effectively written out late in episode two, so she wasn't around for that long) was responsible. The same can be said for both Max Stael and Fendelman, the latter being severely within the 'he's a scientist so he must have a stupid, obviously false European accent' category. Cliched, to say the least. Still, at least he didn't say "Nothing in the world can stop me now!" but it's still a bit much to put up with, considering that the previous story had featured the similarly mistreated Professor Marius.

The direction by George Spenton Foster is professional, and for once this season the sets are properly lit, moody and dark to fit in with the themes thrown up by the story. I'm afraid that of all Williams' directors, only Spenton Foster (in *Image* and *The Ribos Operation*), along with Paddy Russell (in *Horror of Fang Rock*), showed that he was able to use light to good effect, that he knew what the word shadow meant, and possessed the ability to successfully manipulate it, aided no doubt by the slightly gothic sets and the mysterious exterior of fetch Priory, as provided by Rolling Stone Mick Jagger's ex-abode, Stargroves. Credit must also go to the special effects team for a subtle and effective use of CSO, and to the make-up and costume people, both for providing horrible slimy monsters that look like real horrible slimy monsters, not camp rubber creatures with flares and zips at the back, and for making Wanda Ventham appear genuinely alien and mysterious.

Image of the Fendahl is one of those rarely remembered stories that warrants a second look, and it's without doubt the best story of season fifteen, perhaps the best of Boucher's three scripts for the series. Go on, buy it when it comes out - you won't regret it, it's worth every single penny. **(9)**

Amanda Murray

The Pit and the Pen-dull-um

The Pit. You rather expect a book with a title like that to be good - simply because the author wouldn't dare risk the comment the title lays him open to if it isn't. Unfortunately however, while *The Pit* doesn't deserve the cheap headline its title rather invites, it isn't very good.

The major problem is that the book is far, far too long, much longer than its contents justifies. I think there's about a hundred pages of real plot to it. Far too much of the book is only indirectly connected with its main substance. Most books contain a number of plot threads which cross and interweave, hinting at their importance, until finally their significance becomes apparent as the book moves towards a climax. *The Pit* doesn't. It contains a dozen plot threads which run in parallel until a pair finally interconnnect - at which point one of them will end. The average *Pit* character follows his own separate plot, disconnected in all but the loosest sense from all the others, for a hundred, a hundred and fifty, two hundred pages until he finally meets another of its character, and contributes to the plot for a couple of pages - before dying. Too much of this book is not only sub-plot, but sub-plot of a sub-plot!

The Doctor's role is too small as well. In fact, its non-existent. He's removed from the main plot, so far as there is one, through an arbitrary time hole early on, and spends the rest of the book on a series of journeys in the company of William Blake which seem to have been included merely to give him something to do. And once he does finally get back to the plot, he does nothing - he's just in the way. Critics have suggested that some of the earlier NEW ADVENTURES were science fiction novels in which the Doctor was really irrelevant - this is a DOCTOR WHO story in which the Doctor is irrelevant!

The involvement of William Blake, the poet, is also unfortunate. There seems to be no good reason for his inclusion (it's possible that the events of the book refer to some of his poetry - I don't know his work well enough to tell) - he's merely a companion for the Doctor throughout, and makes no contribution of his own. I can only assume that Neil Penswick wanted the Doctor and Blake to meet, and knew he wouldn't be able to sell a book where they sat around the fire chatting.

THE NEW
Doctor Who
ADVENTURES
THE PIT
NEIL PENSWICK

I also have problems with the writing style. It's too abrupt, moving on in stops and starts, and doesn't help to carry the book on at all. Every now and again there's a piece of oddly clumsy phrasing, which just seems wrong ('the primitive twelve Stones'? - surely 'the twelve primitive Stones'). On occasions, the writing's simply tautological. At one point we're told that "A number of horses were tethered at the side of the meeting hall. But they weren't the sort of horses Blake had seen before. They had stripes, heads like tigers and were twice the height of a normal horse. They had saddles and were obviously meant to be ridden." In other words, they're **not** horses. Why call them horses in the first place? Obviously because they're clearly used like horses. A nice piece of writing. Until the final sentence, which is un-necessary and spoils the effect. This isn't the only such example.

Almost all of the book is written from the point of view of the various characters. But the writing style doesn't really change to reflect this. Similarly, it makes no contribution to pacing the book - every event is described in the same style, from crucial plot points down to characters tying up their shoe laces. Once I'd finally become interested in the story (about a hundred pages in), I continually found that I had to go back a page or so, having skimmed over some crucial plot point by mistake (Bear in mind, by the way, that I wasn't able to stop myself skimming in the first place - that could be a further indication that this book is far, far too long for its content, but it is possible that I've missed some good points as a result). My final problem with the writing style goes back to the original writers' guide for the NEW ADVENTURES, which said something like "Don't tell us about the political situation on Diantal IV - show us an incident which illustrates it." *The Pit* ignores this advice, treating us instead to a number of lectures on the history of the Althosian system.

Other problems? Poor proof reading - again ('terrileptals'? Tsk, tsk. Makes you wonder whether the 'Acturans' of *Transit* weren't actually meant to be the Arcturans...). A dubious scientific base - I do not believe in thermo-nuclear missiles capable of blowing away solar systems. You need the energy resources of a nova to take out a solar system, so such a doomsday device would require the stellar manipulation technology of the Time Lords - the 'Pandora's Box' of *The Pit* seems to be nothing more than a large nuke, which could destroy one planet at most. (I also find it difficult to believe that a government concerned that terrorists have stolen a weapon capable of destroying their solar system would despatch a machine capable of doing the same - the Dragonslayer - to help retrieve it). And the creatures shown on the cover are identified by the Doctor as pterodactyls. Not pterodactyl-like reptiles - pterodactyls. Which were I think about the size of an eagle, and far too small for anyone to ride. Small slips, but irritating ones.

What did I like about it? Spike, the leader of the android killers, and his relationship with Bernice. The harsh ending. The hints of Gallifreyan history. The QUATERMASS AND THE PIT reference when the Doctor meets up with UNIT (By the way, can anyone spot any other reason why this book should be called *The Pit?*). Not much else.

In view of the brevity of that list, you'd probably expect me to give *The Pit* an appalling low rating. But the list's that short simply because there seems to be so little to *The Pit.* When I try to get to grips with it, it just slips through my fingers. It's not a bad book, but it's a book of 270 pages which takes a hundred pages to pick up any sort of pace, and which leaves you wondering whether there was really any point in bothering to read it. If you went back to the basic idea, and started again, cutting half the plot elements entirely while broadening, deepening and building upon some of the more interesting ones (Spike and Bernice; Major Carlson's murder investigation), it could make a very good book. But as it stands, it's not one of the best. **(4)**

Anthony Brown

The Making of the Hitch-Hiker's Guide to the Galaxy

BBC Video BBCV4895 £12.99

Every so often there are real little gems which come out in the cult television world. Books which either bring the fiction so beautifully to life, or allow a fascinating glimpse into the fact behind it. Lavish tomes of colourful photographs never printed before. CDs which perfectly capture the mellow tones of your favourite incidental tracks. Models crafted with such an eye for detail you know more effort was spent on creating them than in constructing the original item. *The Making of THE HITCH-HIKER'S GUIDE TO THE GALAXY* is such an item.[1]

Kevin Davies[2] is to be congratulated for augmenting his own privately recorded material from the show's production during 1980 with an imaginative script, stylish direction and a superb array of special effects. Whilst the tape lasts a mere sixty minutes, every second is a delight. The documentary is entertaining and imaginative in a far better manner than last year's Douglas Adams piece on THE SOUTH BANK SHOW, and indeed ranks alongside some of the more stylish semi-educational semi-entertainment pieces presented on television for years (such as Adams' own piece on interactive computer technology some years back.)

You may think that having read the script book, numerous interviews and also Neil Gaiman's wonderful *Don't Panic* that there wasn't much left to learn about the 1981 TV series. Wrong. The tape is a brilliant overview of the series dealing with both material familiar to fans (such as Zaphod's second head as seen on TOMORROW'S WORLD) and the delving into undiscovered countries. Two gentlemen associated with the show for whom I now have a lot more respect are the two Davids, Dixon and Learner. I never much cared for Dixon's Ford, being a Geoffrey McGivern man myself, but the raw studio recordings for Episode Two show the actor putting a lot of thought and effort into his role. Learner, whilst having been the stage Marvin, had always for me been the poor bloke in the metal suit. But again, the same candid shots reveal what happened before Stephen Moore's gloomy tones were dubbed onto the final version. Dixon and Learner are just two of the faces called up by Arthur Dent on his copy of the Guide, after he arrives home[3] - others include Mark Wing Davey, Martin Benson[4] and, of course, Simon Jones.[5]

The archive material comes from a variety of sources. Peter Jones' original warm up is included. We can cringe at the print of Episode One which had a laughter track clumsily added. The Douglas Adams/Graham Chapman collaboration OUT OF THE TREES is given an outing.[6] Rod Lord and Alan JW Bell turn up on PEBBLE MILL AT ONE. Tom Baker appears in a few frames of *The Pirate Planet.* Out-takes show a variety of fluffs, and enough 'fucks' to earn the tape a 15 certificate. And, of course, the invaluable (although at times indistinct) home video material recorded over those distant months. A chatty Bable Fish gives us the low down on exactly how the computer animation was done.[7] We even see Simon Jones and David Dixon negotiating the roads of London on their way between venues.

The other star of the show (aside from the script, the cast, the crew, the archive material) has to be the effects. Jim Francis explains the complex way in which the Guide was achieved in 1980, and Arthur demonstrates excellently how technology has advanced. Reality morphs and warps into other realities. Kevin Davies has found that the bizarre universe created by Adams is easily the best one to house a documentary trying to explain how it was fabricated in the real world.

The main drawback of the tape is that it shouldn't be a tape. To see the sheer volume of information presented in the personal biographies one needs a videodisc unit. My video freeze frame simply isn't up to it. If you're a fan of the show it's a must. I would also recommend it to anyone eager to see how *Making of...* programmes can be entertaining, funny and informative. I'm sure that there's a great deal more where this came from, and can only hope that enthusiasm and positive response will ensure that other wonderful materaial is not left to go to waste.[9] **(10)**[10]

Andrew Pixley

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[1] Another is Alister Pearson's cover for *Ghost Light* as produced in poster form by the DWAS.

[2] If fandom had a form of equity, one of the two Kevin Davies involved in cult TV would have to change their name. This is not the Kevin Davies of South port, BLAKE's 7 historian extraordinaire.

[3] This is reminiscent of the start of *So Long and Thanks for all the Fish* but far, far better.

[4] And his paintings.

[5] Seen sitting in Arthur's bedroom by a bemused Arthur Dent.

[6] And is strongly reminiscent of MONTY PYTHON.

[7] Basically, it wasn't computer animation.

[9] There is no footnote 8.

[10] Can I Give It an 11 ?

Sapphire and Steel Adventure Five ITC8124 £16.99

Released March 22nd

"All irregularities will be handled by the forces controlling each dimension. Transuranic heavy elements may not be used where there is life. Medium atomic weights are available. Gold, Lead, Copper, Jet, Diamond, Radium, Sapphire, Silver and Steel. Sapphire and Steel have been assigned."

It's the same old introduction, but Adventure Five is a subtley different kind of SAPPHIRE AND STEEL story. Rather than barge in heavy-handedly, our two agents attempt to blend into a situation in which Steel finds uncomfortable but one in which Sapphire appears quite at home. This was the only serial not written by Hammond himself, but came from the pens of two writers; Anthony Read and Don Houghton and this difference shows in the finished production.

The story opens with guests arriving for a party held by Lord Arthur Mullrine to celebrate the fiftieth anniversary of the founding of his business partnership with Doctor George McDee. The year is 1980, but the room in which the party is being held and the guests' clothes are recreations from the year 1930. The radio even has a tape in it playing old radio programmes. As well as the invited guests, two gate-crashers appear on the scene, agents Sapphire and Steel, both impeccably dressed for the occasion. They use their special powers to convince all present that they have been officially invited, but they are accepted with a certain amount of suspicion.

It is not long before a serious of very suspicious deaths start to occur. Guests are found dead in true Agatha Christie style in various parts of the house, starting with the youngest and working its way up to older guests a murderer is at work. But things are far less straightforward than a simple murder investigation as episode one ends with the arrival of Doctor McDee, the partner who died in a mysterious laboratory fire the day after the partnership was formed thirty years previously. Although originally brushed off as an imposter, McDee is soon accepted by the guests as they begin to drift back to 1930 and a day which had potentially catastrophic significance for the entire planet.

The plot is full of surprises and very well thought out. The period pieces are also gems in themselves, with Steel sporting as rakish moustache and attempting to master the lingo of the period. Sapphire as always is radiant and charming, but in her nineteen-thirties costume she is even more striking than ever. Other members of the strong cast here included Davy Kaye as the blustering Mullrine and Jeremy Child as forthright Dr. McDee. Jeffry Wickham puts in a splendid performance as the ever so eager to help Felix Mullrine, who persuades Sapphire to allow him become 'agent Bronze'. Also listen out for for a guest appearance from the Black Guardian.

The whole story is full of nice touches and demonstrates that the format of SAPPHIRE AND STEEL work outside the confines of old deserted houses.**(9)**

Anthony McKay

Next issue: SUPERCAR Volume Four and RANDALL & HOPKIRK - DECEASED Volume Five reviewed

STAR TREK

Star Trek: Probe

by Margaret Wander Bonanno

Pocket Books $5.99

Oh dear. Oh dear, oh dear. What a lovely idea: let's examine the probe that came to talk to the whales in *The Voyage Home (Star Trek IV)*. Unfortunately, this farrago of badly continuity-bound drivel (delayed for years after the Roddenberry office vetoed it) is not the vehicle to do it.

A disaster occurs deep within the Empire of the Federation's enemies. In the chaos that follows, the peace faction in the Empire sue for an alliance with the Federation: but they insist that the USS Enterprise be the vessel that carries the Federation envoys. But warlike factions in both the Empire and the Federation seek to disrupt the mission at any cost...

Sound familiar? Bonanno has taken the (fairly thin) plot of *Star Trek VI - The Undiscovered Country*, changed Klingon into Romulan, then rambled on for 340 pages. I suppose she does add the mysterious whale-probe, but she can't even enbue that with any credibility. Obviously desperate for ideas, she comes up with the oh-so original concept of the probe being sent out by a race of aliens to search for similar life in the Galaxy. En route, the probe is attacked and damaged, loses some of its programming, and rewrites it's own mission...Yes, dear, we've all forgotten *Star Trek - The Motion Picture*. And indeed *The Changeling*. We're all that stupid.

There are a few nice touches: the probe's creators are a race of telekinetic superwhales (believe it or not, that's about the only enjoyable - and believable - part of this fiasco), and their arch-enemies, attackers of the probe and reason for their departure from this Galaxy, are everyone's favourite assimilators.

Bonanno has written some good STAR TREK novels in the past. This unmitigated tosh most certainly isn't one of them. (Mind you, I'd like to know what it was like before Paramount got their sticky little paws on it.) **(5** - and that's only because of the telekinetic superwhales)

Star Trek: Shell Game

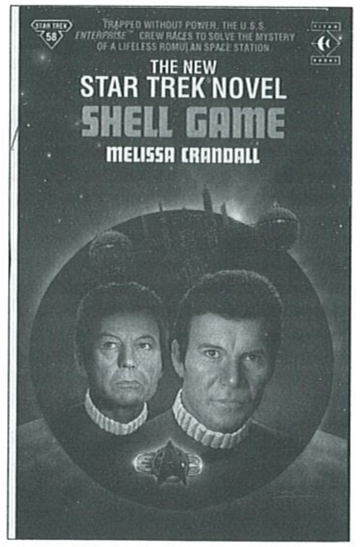
by Melissa Crandell

Titan Books £3.99 February 18th

This novel is one of the few STAR TREK books that *TV Zone's* Mark Chappell and I disagree on. He thinks it's brilliant. I'm afraid I can't bring myself to repeat such praise. So, what's this one all about, then?

Naughty Romulans (again) build a space station in the Neutral Zone, dreaming their familiar dreams of conquest. Then, one day, the good old Enterprise just happens to turn up. But mischievous old Mister Scott has been telling the crew all about ghostly abandoned ships, so when they find the Romulan station mysteriously abandoned as well...

I will admit, the plot gets better. Just. The cause of all the trouble is a very-well thought out variation on a theme, and actually does justify the odd title. And Crandall does seem to have a healthy grasp of our familiar characters (far better than that appalling Graf woman, she of *Ice Trap* et al). What really, really worried me about this book is that Melissa Crandall doesn't seem to have the slightest idea how to use the English language!


STAR TREK
58
TRAPPED WITHOUT POWER, THE U.S.S. ENTERPRISE™ CREW RACES TO SOLVE THE MYSTERY OF A LIFELESS ROMULAN SPACE STATION
THE NEW
STAR TREK NOVEL
SHELL GAME
MELISSA CRANDALL

Time and time again, I was forced to retreat to the dictionary upon encountering words whose meanings didn't seem to match the context of the sentence. "Perhaps she's using some obscure definition of the word," I would think, giving her the benefit of the doubt. But no, she just doesn't understand the language she's using. So where are the editors?

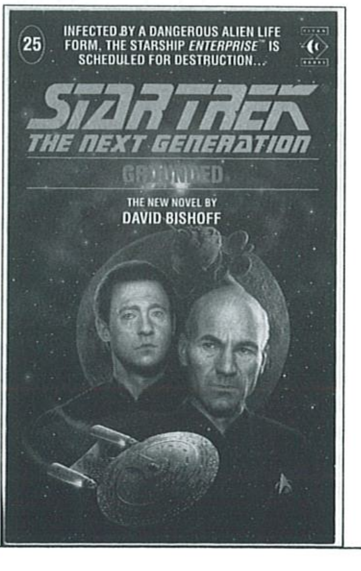
Shell Game. It has its moments (such as *Guess what meaning she's given this word!* and *How many dedications can I fit in the preface?*). But very few. Please, please, please, Ms Crandall: don't give up the day job. How this book ever got published is an insult to all aspiring writers. **(3)**

Star Trek - the Next Generation: Grounded

by David Bishoff

Titan Books £3.99 March 18th

How unfortunate that Pocket/Titan chose to publish this novel at the same time that the video of ST:TNG's *The Cost of Living* was released. Why? Well, both stories feature lifeforms capable of infiltrating the Enterprise and converting its structure into something else (rather like the space enzyme that offed the dear old Liberator in BLAKE'S 7s *Terminal*). The difference between the B7 and ST:TNG "villains" and *Grounded*'s Phaedran mudmonster is exactly that: the former two were about as villainous as household mould, while the Phaedran gunk is vicious and megalomaniacal. When I read the preview of this one, I found myself really looking forward to reading it. So, did it live up to anticipations?


25
INFECTED BY A DANGEROUS ALIEN LIFE FORM, THE STARSHIP ENTERPRISE™ IS SCHEDULED FOR DESTRUCTION...
STAR TREK
THE NEXT GENERATION
GROUNDED
THE NEW NOVEL BY
DAVID BISHOFF

Probably the nicest thing about this book is how it begins with the USS Enterprise, believed to be unrecoverably infected, being towed out of orbit to be destroyed by torpedo fire. "Get out of that!" is the immediate response. I'm afraid that Bishoff's solution leads us into a novel populated by unrecognizable characters (Picard is more driven by his desire to shag an old flame senseless than rescue the Enterprise), and a totally unconvincing plot.

Somebody obviously threw Bishoff a copy of the excellent ST:TNG Technical Manual, from which he has borrowed wholesale. But "hard" science fiction details, such as the nature of the structural integrity field that holds the ship together while in warp, fascinating though they be, do not make up for gaping holes in both plot and characterization.

The fact that the mudmonster has possessed one of the humans rescued from Phaedra comes as no surprise - indeed, it was more a case of "Come on Picard, isn't it bloody obvious!" One more step in a plot of utter predictability.

Grounded is not the worst TREK novel I've read (it has a long, long way to go before it plumbs the depths achieved by Myrshak and Culbreath), but it is possibly the most disappointing.**(4)**

Star Trek - Deep Space Nine: Emissary

by J.M.Dillard.

Pocket Books $5.50

With my venom glands emptied (for now), I can move on to something a little more pleasant: Jeanne Dillard's sterling adaptation of the first episode of ST:DS9 - *Emissary*.

Since this episode has already been reviewed in DWB110, I shall limit my appraisal of this particular tome to how well-written it is, and how it bears up to the televised version (yep, I'm one of the lucky ones who's seen it. Hate the title sequence, though).

Jeanne Dillard is a veteran of the Pocket/Titan Books series: when Vonda McIntyre relinquished the writing chores on the film novelizations, Dillard stepped in to fill the role admirably. And she's pulled it off again.

Although I'm not overly familiar with the new characters in DS9, I found Dillard's characterizations spot on (I read the book before I saw the episode). She makes much more of Jake Sisko and Keiko O'Brien than televised (not difficult in the case of the latter), as well as Nog, the young Ferengi.

I must admit, reading this before seeing the programme greatly augmented my understanding of the latter. The non-linear time sequence within the wormhole made a lot more sense to me than to my (non-genned up) colleagues, for example.

Emissary is the first in (presumably) an ongoing series of DS9 novels from Pocket Books. Whether Titan will pick up this one or subsequent books remains to be seen.**(8)**

Craig Hinton

Kathleen Toth is our guide for this special feature on

America's SF Star Wars

AS THE DUST begins to settle on the sudden outpouring of new science fiction series on American television, it is time to take stock of winners and losers… and to note how many of these efforts have some sort of link to STAR TREK - THE NEXT GENERATION, which is chiefly responsible for the new willingness on the part of producers and buyers to give the genre a chance. The interest created by TNG's profitability does not guarantee, of course, that good telefantasy will result.

The only network television entry was also the first casualty of the weak nerves programmers seem to have developed as competition with cable becomes more and more intense. SPACE RANGERS was cancelled after only four episodes, hardly time to win an audience. It was produced by Herbert J Wright, who worked with Gene Roddenberry on both the original STAR TREK and the first season of THE NEXT GENERATION. In fact, Wright is credited with the creation of the Ferengi. He was briefly lured back to the production staff during the fifth season but did not linger.

SPACE RANGERS, like most of the other new science fiction entries, seemed to distance itself deliberately from Roddenberry's optimistic, high gloss vision of the future in favour of another cult model, *Blade Runner*'s dark and grimy take on the future course of human events. Authority is not trustworthy or truthful, everybody has an angle and the equipment is as beat up as the people. The prime example of this on SPACE RANGERS was 'Doc' Kreuger, the engineer, not the medical officer, who is fat, sleazy and dependant on an array of artificial body parts that malfunction all the time. The character that might have caught on had the series lasted was Zylyn, a frightening alien who had to be kept under restraints most of the time in order to function as a crew member. Played with high style by Cary-Hiroyuki Tagawa, Zylyn is a Graak, a species that might be described as empathic ninja known for actually eating their foes if given the opportunity. SPACE RANGERS offered little else of interest, save for the spectacle of Linda Hunt wondering around Fort Hope making excuses for those cold and distant leaders at Earth Central.

TIME TRAX will at least get a longer run from syndication through Warner's new Prime Time Network. Although independently produced, it is being filmed in Australia at a Warner's facility which stands in for American locales. It is not surprising that sometimes both the scenery and the accents are a bit out of line.

TIME TRAX is the creation of its executive producers Harve Bennett and Grant Rosenberg. Bennett, of course, took control of the STAR TREK films after *Star Trek - the Motion Picture* and remained until after *Star Trek V*, when he was forced to leave Paramount after his script for a 'young' *Star Trek VI* set during the academy days of the original crew met with fierce opposition from the original cast. Rosenberg wrote for TNG last season.

Bennett claims TIME TRAX was inspired by the success of *Star Trek IV's* adventure in dropping people from the future into the present. It also has a more than passing resemblance to QUANTUM LEAP. Beginning in January with a pilot film, the series has continued with weekly syndicated episodes. The science fiction element is in fact rather slight and the effects few and inexpensive. The story began in 2193 but the future looked surprisingly little different from the present in terms of either fashions or architecture. The major difference is that minorities are now the majority of the US and 'blancos' like the hero are subject to prejudice.

Dale Midkiff makes a stalwart graduate of West Point as Captain Darien Lambert of the Fugitive Retrieval Unit. He becomes obsessed with the mysterious disappearances of leading criminals and finally discovers that a brilliant scientist, Dr Mordecai Sahmbi, has created a process that allows these felons to escape into the year 1993 if they can meet his price. The *Blade Runner* touch is supplied not only by the less than brotherly future of race relations, but by the hints of corruption in high places. Sahmbi's research was initially funded by a government agency, but they pulled the plug when he could not travel to the future, which is what they were interested in exploiting. Sahmbi looks upon his traffic in criminals as a form of alternative funding until he is betrayed by a former lover who has entered into a relationship with Lambert. Sahmbi kills the woman as he too flees into the past, starting a vendetta with Lambert that is a connecting thread in the subsequent episodes. Lambert volunteers to go back to 1993 himself to try and locate and retrieve not only Sahmbi, but the approximately hundred other fugitives who have taken refuge in the past.

Midkiff is best known for having played Presley in ELVIS AND ME. The most perplexing aspect of his character is the strange powers that he is credited with as an 'evolved' human of the year 2193. These range from not only superior speed and strength (he can move fast enough to deflect bullets), but 'meditation' skills that allow him to heal broken bones by touch! It is well to remember here that Harve Bennett was also responsible for THE SIX MILLION DOLLAR MAN.

Despite these surprising skills, Captain Lambert is largely on his own in an unfamiliar world. He has a device which will allow him to stun and ship a criminal back to 2193, but his only other equipment is his personal super computer SELMA, which is disguised for 1993 as a credit card. SELMA has a visual holographic mode which appears as a middle aged woman dressed like a Victorian librarian. She does research to locate possible fugitives and generally mothers Lambert.

Sahmbi is played by veteran character actor Peter Donat, who quickly moves from callous indifference to the harm he does to malicious evil. Once he flees to 1993 he is not above blackmailing former clients for profit and hopes to push the limits of his time travel process into the more distant past. In 1993 both he and Lambert discover an exact double of the woman they both loved in the form of a government agent drawn into Lambert's pursuit without knowing he is from the future. She has appeared in the pilot film and the first episode, in which Sahmbi claims to have a process for eliminating nuclear waste, though Lambert knows he is actually sending the lethal material to 2193. The woman is played by Mia (*Legend)* Sara, and the chemistry between her and Midkiff made up for the small budget and low-tech effects. It is unclear however how often she may appear and the episodes since, which have also been without more than a token cameo for Donat, are decidedly mundane as Lambert gets involved in helping a policewoman's career, has a wild west outing and aids a boy with an abusive father. At this rate, TIME TRAX will soon be a candidate for reruns on the family channel.

Time Trax - A Stranger in Time

IT OPENS NICELY - halfway through the episode. Unconventional, but the sight of the hero's arrival in 1993 (in a ladies' room at the Smithsonian Museum), combined with a voiceover from, as it turns out, SELMA, proves an attention grabbing way to open a pilot. Similarly, the subsequent voiceover as SELMA describes Captain Darien Lambert's life and times up to the events which 'changed my captain's life forever' is rather more effective than might be expected of such an apparently clumsy device.

Perhaps as a result of this, 2193 comes over convincingly, and provides an effective backdrop to the first hour of the pilot, in which Lambert unearths an escape route to the past while investigating the assassination of the UN President. The abilities of its people are believable (though later episodes have apparently been less scrupulous in this respect), and the society is close enough to our own for the differences to be fascinating. One interesting element is the suggestion that whites (or Blancoes, as they're known) are now a disadvantaged minority within the United States. As the ethnic trends are headed this way, it's good to see an SF series tackle this possibility (though TIME TRAX ignores the associated likelihood that Spanish will become the first language of the US's majority....) However, while close viewing shows that whites are indeed a minority in 2193, most of the other characters are asians or hispanics so 'WASP' that their colour is almost undetectable, played by actors who could play 'white' roles without any comment. This rather undercuts the idea. As the saying goes, racism is a matter of power, and Lambert is clearly a member of a dominant culture which has assimilated the successful non-whites. In that respect 2193 is no different to the present day (in fact, the racial mix of Lambert's section seems little different to that of Hill Street Station). Aside from a single insult hurled by one criminal, SELMA's voiceover is the sole indication that whites are the victim of prejudice.

All in all, the future sequences of TIME TRAX suggested to me an American version of STAR COPS - a rather timid, earthbound version of STAR COPS, I'll admit, but STAR COPS nonetheless. The SELMA/Lambert relationship seems particularly reminiscent of that between Nathan and Box (though SELMA's personality is very different). Unfortunately though, the series' format ensures that we won't be seeing 2193 again (the drug which protects time travellers from the effects of transit is safe for only three doses, so Lambert can only go home once - when he's completed, or abandons, his mission - though the producers do presumably have the option of shifting the series onto a third time zone at some time in the future), so it will be difficult to exploit these strengths.

Once the action transfers to 1993, TIME TRAX becomes distinctly less interesting. There are some nice touches and promising ideas - Lambert arrives in 1993 wearing Norman Schwarzkopf's sweatshirt, as the only 1990's clothes available are those preserved in museums, and the suggestion that some of the fugitives are acting as a loose, worldwide conspiracy in an attempt to take control of the planet, using their superior talents to amass influence within the current establishment, has potential. But this is used merely as an excuse to rerun the plot of the pilot's first half, as the same assassin stalks the **US** president (carefully kept off-screen, as this was presumably shot before last November's election !), and Dale Midkiff, whose portrayal of Lambert had previously been rather stiff and proper, in a style pleasantly reminiscent of TWIN PEAKS' agent Cooper, unfortunately loosens up noticeably, becoming a typically dull all-american hero. The long chase sequence which concludes the episode provides a worrying hint that TIME TRAX may become nothing more than THE SIX MILLION DOLLAR MAN with a different back story.

In summary, I enjoyed the pilot of TIME TRAX, which is well worth seeing. Correctly handled, the series which follows **could** become another QUANTUM LEAP. But I have my doubts about it. **(7)**

The TIME TRAX pilot is now available on rental video.

Anthony Brown

Incidentally, Warners is pairing Time Trax in syndication with David Carridine's return to the temple in Kung Fu - The Legend Continues, which boasts Maurice Hurley as producer and writer. Hurley, of course, was the highly controversial figure who took charge of TNG from late on in the first season through the whole second season. The Kung Fu series is being shot in Toronto on another limited budget and seems to have recycled a few of Hurley's old Equalizer scripts already. Hurley's old nemesis from TNG, writer Tracy Torme, is the script writer for *Fire in the Sky*, a film about alien abduction due from Paramount in March. It was put on the fast track after the departure of Brandon Tartikoff and advance word is not favourable.

That brings us to the major contenders, Deep Space Nine and Babylon Five. The battle here was to be very real - not only are both series located on space stations where future humanity must confront alien civilisations, the creator of Babylon Five has complained for a year that Paramount ripped off his idea after he tried to interest the studio in Babylon Five a couple of years ago.

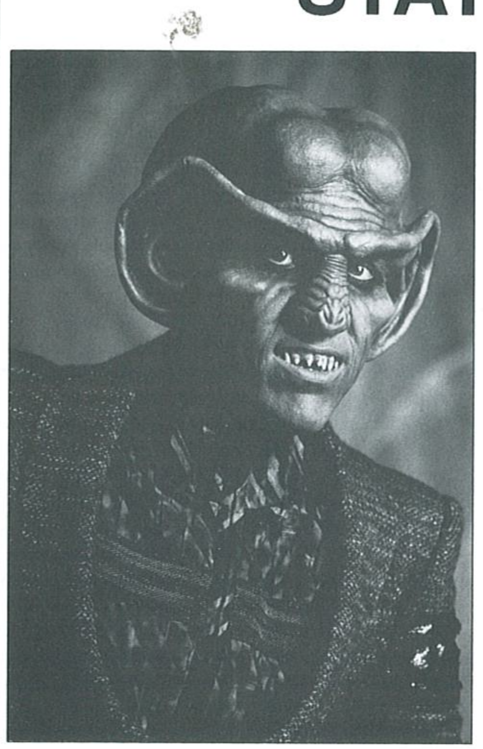
A salvo of advance publicity from the Babylon Five camp was aimed right at science fiction fans on computer nets, in genre magazines and at conventions claiming that Star Trek had become boring and that Babylon Five would change the face of science fiction on American television. Among the elements touted for Babylon Five was the use of state of the art computer graphics to do things never before seen on television. Not coincidentally, a virtue of using the 'Video Toaster' more extensively than had ever been tried before was to keep costs low enough per episode to be able to sell the idea to a production company.

Well, Babylon Five did get made, but not when and as planned by J Michael Straczynski, its creator, executive producer and prime proponent. Straczynski had originally expected to get the Babylon Five pilot film on air by last November and to begin airing regular episodes before Paramount's Deep Space Nine got off the ground. He thought he had a deal with Warner's to use Babylon Five as an anchor series for a new network like the Fox Network. Instead the Prime Time Network remains at this time a syndication operation, nothing more, and he ended up with approval to air his two-hour film to subscribing stations for a two week period beginning in late February. To date no episodes have been filmed and approval to begin the series is dependent on how well the pilot does in the ratings.

Straczynski confirms that even if he gets series approval now, it will take a minimum of eight weeks to actually get started. All the sets are still standing and all the actors are under contracts for the series if it is approved. He says they would not be able to get on air before next autumn, but he insists that it is actually an advantage to be coming out after DS9 has been on for some time. By then Babylon Five will no longer be just one of this surge of new science fiction shows and will be able to stand more on its own. Of course, Steven Spielberg is to enter the sci-fi race with a network underwater saga called Sea Quest at that time.

If Babylon Five does become a series, how will it stack up compared to DS9? Are the two series really that similar? Perhaps not, if they were shows about policemen or lawyers, but given that there are still few science fiction shows, having two set on space stations that are crossroads for contentious space empires might be one too many. Straczynski insists he has the stronger concept because he has a five year story arc already worked out which will explore and resolve all the mysteries set out in the pilot. In addition, he says he has asked noted science fiction writers to contribute scripts and perhaps direct episodes. Old Trek hands David Gerrold and D.C.Fontana are supposed to be in the fold already. Straczynski himself does not have a Trek past. Instead, he worked on the new Twilight Zone and Captain Power (which also used innovatory computer animation), although his most recent job has been as a producer and writer on Murder She Wrote. He says the seasons are planned so that about half the episodes will have to be along lines dictated by his story ideas and half are more open to outside story ideas...

A TALE OF TWO STATIONS



THE IDEA that there is a competition between Star Trek - Deep Space Nine and Babylon Five has already become so widely accepted that it seems inevitable that fans of one tend to be detractors of the other. In that respect Babylon Five's creator may be wrong to argue that its late start is not a disadvantage to his show's prospects. Deep Space Nine has the advantage of a lead-in from TNG's large audience, a background of Klingons, Ferengi and loanable characters of all sorts to draw upon, and a rumoured $12 million dollars to work with on the pilot film.

Indeed, the biggest question mark in the promotion of DS9 was the rather contradictory statements coming from its production staff. They seemed to take relish in pointing out limitations in TNG's format that they would take care to redress in DS9. In this there was always the hint that Roddenberry's vision for TNG had lacked dramatic tension, that the people were too perfect and the ship too happy under the stern guidance of Jean Luc Picard. And things were too serious and too brightly lit in pastel hues, and the women were not truly the equals of the men... The world of DS9 would be darker and grittier, they said... until they began to get letters from people who were worried that they were going to dump what made Star Trek **Star Trek**, the moral and optimistic vision of the future which is arguably even stronger in TNG than in the original series, and which has won it Peabody Awards and critical applause that eluded the original series. Faced with a raising tide of disquiet, reassurance was trumpeted far and wide. After all, they said, they were the people who had guided TNG since the first season and had been chosen by Gene himself as worthy of the trust as he relinquished more and more control...

So fear not, DS9 would not be more violent or less moral than TNG, it would just have more bite to it. This version of what it meant to be 'darker and grittier' begged the question of why, if these are the same people who have been really running the show at TNG for years, they have not fixed those shortcomings that DS9 was supposedly designed to avoid.

Not surprisingly then, one of the chief questions that can be debated about DS9 is whether it is different from TNG, and if it is a good difference. It was treated to wildly, and perhaps undeservedly, good reviews and racked up much stronger ratings than Paramount had hoped for at the beginning. This has given impetus to plans to take TNG on to films from television. Confidence is so high at DS9 that some executives have been overheard to desire the early departure of TNG so the competition will be eliminated.

Despite the glossy notices, DS9 has a number of problems that can begin to be assessed now that almost half the first season's undersized complement of episodes have aired. One problem is that, despite the publicised millions spent on the sets, it is claustrophobic. The look is of confined spaces and vertical stacking of people on top of each other. Ten Forward appears huge compared to Quark's, the hot spot on the station promenade, where patrons are packed into tiny tables and layered on top of each other like a multi-level bus. Sisko's office is scarcely more than a door with a desk behind it. Odo's security centre and Bashir's medical area are shallow shop fronts. Adding to the feeling of confined quarters is the decorating scheme, which relies heavily on black and other dark colours. The effect is not so much alien as gloomy.

And across this backdrop come a group of characters who thus far lack the passion and spark fond in most of the TNG characters. Everyone on the Enterprise is excited to be in space and passionately dedicated to something which gives their life meaning. That sort of idealism is in short supply on DS9, banished in pursuit of darker and grittier concerns, presumably. Commander Sisko is a major disappointment thus far as he has been written for rather poorly and understated to the point of where he is overshadowed by most of the rest of the cast. Cool understatement served Avery Brooks well as Hawk on Spencer for Hire, but it doesn't have quite the same effect without dark glasses and a Colt Python hanging from the shoulder. Brooks described Hawk as a "contemporary mythological Brown hero." This mythic element is entirely missing in Ben Sisko so far, and makes him ripe for the unfavourable comparisons to Picard that Q treated him to recently.

For warmth, DS9 has Chief O'Brien, salt of the earth and hearty fellow with a rebellious wife at home whom we seldom see. Colm Meaney does a large service to DS9 in bringing his good will with him from TNG but, as Q points out, "You were one of the little people, weren't you?" Praying for peace at home and hoping to get those pesky replicators fixed once and for all are the focal points of O'Brien's view of the universe.

The Ro substitute, Major Kira, does have her political cause to keep her warm - if not angry - most of the time. But Bajoran culture and politics have thus far not been explored beyond *Emissary* and the viewer has no reason to care very much about these people with the funny noses and wild earrings. They are not nearly so real to us as the Vulcans, Romulans and Klingons.

Doctor Bashir has found his place with humour. Much reviled at the beginning as "Doctor Spacepuppy", his complacent egotism and naivete have won over many who disliked the character at first. It was appropriate that he be the first DS9 character to appear on TNG and interact with Data recently, as he, not Odo, is actually the DS9 character most like the innocent android.

Dax remains a mystery. A recent episode did explore the nature of Trills and tried to dispose of the possibility that the host bodies are virtually enslaved by the slugs within... a necessary beautification given the unsavoury conclusions that easily flowed from their TNG introduction in *The Host*. But then they've also been beautified externally. Beverley Crusher's Trill lover had the signature TNG lumpy forehead as a sign of his species. That was not attractive as a feature for a female Trill - or the beautiful actress chosen to play her - so, voila, Trills are now identifiable by a sort of freckle design around the hairline. The decision is still out on how good an actress Terry Farrell is, since she has not been called upon to do much except fend off passes from Bashir and Quark.

Unexpectedly, Quark and Odo have become the two most popular characters on the series. And, in fact, Quark carries Odo to a considerable degree. Without the Ferengi, Odo's perpetual cynicism and dour outlook would not be amusing. As it is, he seems to take an interest in nothing but his job, which he is very high handed in performing - which raises rather disturbing questions about just what he did do while the Cardassians were in charge. He has no interest in 'coupling' because too many compromises are required to maintain a relationship. Where he shines is in deflating Quark's latest erotic obsessions and warning him off each new criminal opportunity. The danger in Odo is that his ability to change shape will be a plot crutch for poor writing.

That leaves the unexpected star of DS9, Quark. He is the most animated and best written character in the series thus far. If DS9 is different from TNG in any of the ways discussed by the producers in a positive way it may be from the opportunities created for the writers by having this greedy but observant character to play with. It is not as though TNG has never had Quark and Odo potential, however, Odo is a gloomier Q with no ambitions to run the galaxy and Vash is a perfect mate for Quark...

In sum, DS9 has quite a journey to make before it can be expected to stand fully on its own, and the basic restrictions of the format may never satisfy some who cannot see how one can 'boldly go' anywhere while sitting on a space station. As TNG has performed its traditional late season swing into much improved stories, DS9 benefits from its presence as a companion piece. Casual viewers are already a bit bored by it.

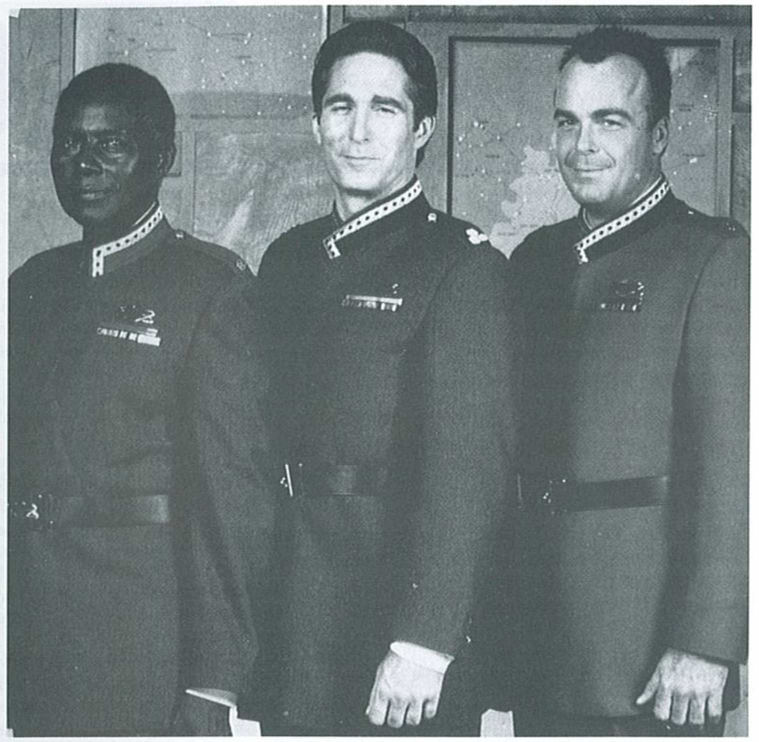
IF DS9 FALLS SHORT as a newer, better Star Trek, is Babylon Five, likely to change the face of television? Even if it gets approval to move onto a series, Babylon Five suffered in its film premiere from overhype by its creator, who seemed determined to contrast it with Star Trek at every possible opportunity. The result has been that expectations were raised that would have been difficult to meet under the most favourable circumstances. That circumstances went awry does not help his cause. Babylon Five was never intended to stand alone as a film - it touched upon many problems, mysteries and background stories that were intended to be addressed in the five year story arc Straczynski laid down before getting the approval to start building sets.

Straczynski viewed all that story preparation as a strength and a key advantage over DS9, but it may actually prove a hindrance if you have to wait years to get an explanation of all the elements pumped into the premiere. Laying all that groundwork may have prevented the pilot from telling a tight and cohesive story, but there were compensations. As in DS9, the aliens tended to outshine and overshadow the human characters. The wooden performance of the station commander has been widely criticised, but Andreas Katsulas is perfect as G'Kar, and his reptilian make-up is wonderful. Of course Katsulas was also a favourite actor of Patrick Stewart's when he made several TNG appearances as the Romulan Commander Tomalak.

Londo is played with great gusto as well, and ends up being not quite the drunken fool he seems at first. The score by Stewart Copeland has more admirers than the unexpected pseudo-Aaron Copeland sound serving DS9 as a theme. The computer generated effects are a mixed bag. They still don't look quite right, that is 'real', in the same way that good model work looks real. The surfaces tend to be so smooth as to look like animations when a scene is held too long. The uniforms are little different from contemporary military attire, a deliberate choice as Straczynski believes military fashion changes very little over time. The introduction of certified telepaths in their own corps was an interesting idea barely covered in the pilot... it is one of those things set to be elaborated upon if Babylon Five makes it to a series.

Despite its much lower budget, Babylon Five looked much bigger than DS9 and offered a much larger casino than Quark's for staging crowd scenes. And it proposes to tackle a more complex tapestry of political intrigues and betrayal than anything DS9 has staked a claim to as yet. Whether it can catch on without recasting several of the roles is a more difficult question, as is whether television has room for two shows about life on a space station visited by cunning aliens. If nothing else the existence of Babylon Five could keep DS9 from growing complacent before it has done anything.

Kathleen Toth



Above : Dr Kyle (Johnny Sekka); Commander Sinclair (Michael O'Hare); Security Chief Garibaldi (Jerry Doyle)
Opposite : Quark (Armin Shimerman) ©Paramount

Babylon Five - The Gathering

Written by J Michael Straczynski; Directed by Richard Compton; Visual Effects Designed by Ron Thornton (Ex-Doctor Who); Music by Stewart Copeland.
REGULAR CAST : Commander Jeffrey Sinclair (Michael O'Hare), Lt Commander Laurel Takeshima (Tamlyn Tomita), Michael Garibaldi (Jerry Doyle), Dr Benjamin Kyle (Johnny Sekka), Lyta Alexander (Patricia Talliman), Ambassador Delenn (Mira Furlan), Londo Mollieri (Peter Jurasik), G'Kar (Andreas Katsulas)

In the twenty third century, the Earth Alliance seeks to foster peace between the great powers of the Galaxy. So begins the Third Age of Mankind. An agreement has finally been reached for the ambassadors representing the five most powerful civilisations to gather on a giant space station that has just been completed deep in neutral space. The station is called Babylon Five, which is in itself rather ominous. Babylons One to Three were destroyed just before they were completed, and Babylon Four disappeared shortly after it became operational.

If Babylon Five is the last best hope for peace, there are still many who have little desire for peace. Earth and the Minbari Federation were at war less than ten years ago, a war which the Minbari were about to win when they suddenly, and inexplicably, surrendered. They remain inscrutable, but are represented by Deleen, who appears to befriend the station commander for unknown reasons of her own. Commander Sinclair was among the last ditch defenders of Earth during the final Minbari assault. Facing certain death, he blacked out as he attempted to ram a Minbari ship and did not come to until twenty four hours later with no idea of what had happened to him. This gap is a mystery which still perplexes him.

While the Minbari is reserved and contemplative, Londo Molleri, the Ambassador for the Centauri Republic, seems to spend most of his time in the station casino and bar. His joviality masks a good measure of bitterness over the declining state of the Centauri. While they once dominated many races, including the Narn, they have now been reduced to twelve worlds and a thousand monuments to the glorious past. They must be content to attach themselves to the most promising manoeuvres hatched by other powers.

Ambassador G'Kar of the Narn Regime is full of plots and energy. The Narn are eager to assert themselves and avidly seek to acquire new technologies of all sorts, including the telepathic powers their species lack. He tries to remedy that shortcoming by approaching a new Psi Corps officer from Earth and proposing a mating... with his wife's permission, of course.

The last key element will be supplied with the arrival of the Vorlon ambassador. Little is known of the the Vorlons and their Empire. And it will not be easy to acquire more knowledge. The Vorlons refuse to be seen by outsiders - their ships make no visual transmissions, and the ambassador is to live in a sealed environment suit aboard Babylon Five.

Babylon Five is some five miles long and is home to thousands of people. A jump point for ships entering and leaving hyper-space connects it to distant places. Ships emerging from the jump point are travelling so fast they may need several hours to slow down before they can dock with the station, which is a centre for trade and commerce as well as diplomacy.

The Vorlon ambassador's ship comes through the jump point two days earlier than expected. Commander Sinclair rushes through the transit system to meet him, but is held up by a transport malfunction. He arrives a few minutes late to find the Vorlon unconscious and dying from an unknown cause. Before the investigation is complete he himself will stand accused of the crime and seven words will be spoken that change his life forever...

Ambassador G'Kar

STAR TREK DEEP SPACE NINE

Executive Producers Michael Piller and Rick Berman
Producer Peter Lauritson
Supervising Producers David Livingston and Ira Steven Behr
Associate Producer Steve Oster
Visual Effects Robert Legato

1)**Emissary** 9th January 1993

Teleplay by Michael Piller; Story by Rick Berman & Michael Piller; Director David Carson; Music Dennis McCarthy.

CAST : Captain Picard (Patrick Stewart); Kai Opaka (Camille Saviola); Jennifer Sisko (Felicia M Bell); Gul Dukat (Marc Alaimo); Gul Jusad (Joel Sweton); Nog (Aron Eisenberg); Tactical Officer - Saratoga (Stephen Davies); Ferengi Pit Boss (Max Grodenchik); Cardassian Officer (Steve Rankin); Ops Officer - Saratoga (Lily Mariye); Conn Officer - Saratoga (Cassandra Byram); Vulcan Captain - Saratoga (John Noah Hertzler); Transporter Chief Hubbell - Enterprise (April Grace); Alien Batter (Kevin McDermott); Cardassian Officers (Parker Whitman, William Powell-Blair); Curzon (Frank Owen Smith); Doran (Lynnda Ferguson); Lieutenant - Enterprise (Megan Butler); Chanting Monk (Stephen Rowe); Young Jake (Thomas Hudson); Monk (Donald Hotton); Bajoran Bureaucrat (Gene Armor); Dabo girl (Diana Cignoni); Computer (Judi Durand, Majel Barrett)

See DWB 110 for synopsis. (Note that *Emissary* forms episodes one & two.)

3)**Past Prologue** 16th January 1993

Written by Kathryn Powers; Director Winrich Kolbe; Music Jay Chattaway; Visual Effects Supervisor Bob Bailey.

CAST : Tahna (Jeffrey Nordling); Garak (Andrew Robinson); Lursa (Barbara Murch); B'Etor (Gwynyth Walsh); Admiral (Susan Bay); Cardassian (Vaughn Armstrong); Bajoran Deputy (Richard Ryder)

What was originally planned as the second regular episode was switched with the first as the producers sought to lead off with what they felt to be the stronger of the two stories. A miscalculation perhaps, as this episode tended to emphasise continuity with The Next Generation rather than what is distinctive to DS9.

Dr Julian Bashir is rather unnerved when the only Cardassian remaining on Deep Space Nine approaches him in the restaurant. Everyone assumes that Garak must be a spy for the departed colonists, but the man is all humility and insists he is only a simple tailor ready to make friends with one and all. Bashir rushes to tell everyone in the operations centre about his adventure but they are quickly distracted by the sight of a small craft being pursued by a Cardassian warship.

As soon as the ship enters Bajoran space Commander Sisko warns the Cardassians to break off their pursuit. The other vessel is breaking up and its lone occupant is beamed aboard just in time. He is clearly a Bajoran, and someone who Major Kira knew in the days of underground resistance to the Cardassians. The man, Tahna, immediately asks for political asylum.

This request is a complicated matter. The Cardassians demand that he be turned over to them as a known criminal wanted for acts of violence committed both before and after Bajoran independence. The Bajoran Provisional Government is also unhappy, as Tahna is a member of the Khon-Ma, a renegade terrorist group outlawed on Bajor. Indeed, they have been implicated in a recent assassination on their homeworld. Sisko is concerned about where Major Kira's loyalties lie. She insists there is no conflict - her loyalty is to Bajor, and she believes Bajor needs men like Tahna

The object of this debate is in sick bay, where Bashir discovers the evidence of past Cardassian torture. Tahna says he has had enough of killing and left the Khon-Ma. Not trusting Sisko in this matter, Kira goes over his head and contacts the admiral at the nearest Starbase to complain. O'Brien, who has seen Cardassian cruelty first hand, tells Sisko that he would not want to hand any man over to their care.

The Cardassian commander makes his demand in person, but Sisko grants Tahna temporary asylum pending the Provisional Government's decision. Although Kira works on Tahna's behalf, she finds him hostile to the Federation presence and scornful of her willingness to work within the system. Tahna believes the Federation poses as great a threat to Bajor as the Cardassians and thinks the wormhole is a curse for having brought so many outsiders to Bajor.

Odo has problems of his own, in the form of two imposing Klingon women who are not attuned to the station rule against carrying weapons on the promenade. The matter is settled but Odo immediately reports to Sisko that the Duras sisters, Lursa and B'Etor are on the station. Starfleet has heard rumours that they are trying to raise capital to attempt another rebellion within the empire. They are wanted by the Klingons, but Deep Space Nine is not a Federation outpost, and Sisko decides he cannot just throw them in jail, prompting Odo to note that Cardassian rule was oppressive, but at least it was simple.

On DS9, all roads lead to Quark's sooner or later, and that night Bashir again encounters his 'friend' Garak, who calls his attention to the Klingon fashions on display across the room. As they watch, the Duras sisters are joined by Tahna, and leave with him...

The appearance of the Duras sisters is the first of many reminders of The Next Generation in the early episodes of DS9. Making the sisters supporting characters is a waste of their charisma and will only be justified if they are brought back properly before TNG goes to feature films. Reports from the set again emphasised that their infamous 'Klingon Kleavage' is real and not a creation of the make-up department.

The major discovery of the story is not Jeffrey Nordling, who plays the reforming terrorist Tahna, but Andrew Robinson, who appears as Garak, the Cardassian tailor with an agenda of his own. Garak is by far the most interesting new character introduced in DS9 and it can only be hoped that he will be seen again. Robinson is best known for playing the psychotic killer in the original *Dirty Harry* film, a performance which locked him into a series of similar roles. Hiding his familiar features under layers of Cardassian make-up was probably a liberating experience.

This is largely a Kira story, establishing early on her aggressiveness and penchant for insubordination. Leonard Nimoy's wife, Susan Bay, makes a brief appearance as the regional Starfleet admiral, as yet nameless, who may yet reappear. **(6)**

4)**A Man Alone** 23rd January 1993

Teleplay by Michael Piller; Story by Gerold Stanford & Michael Piller; Director Paul Lynch; Music Jay Chattaway; Visual Effects Supervisor Gary Hutzel.

CAST : Keiko (Rosalind Chao); Bajoran (Edward Lawrence Albert); Ferengi (Max Grodenchik); Nog (Aron Eisenberg); Ibudan (Steven James Carver); Tom Clunis; Molly O'Brien (Hanna Hatae); Dabo girl (Diana Cignoni); Computer (Judi Durand); Bajoran Officer (Scott Trost); Bajoran Man (Patrick Cupo); Bajoran Woman (Kathryn Graff)

This was originally the first episode and, as such, introduces facets of many of the relationships among the regular cast - marking the first of what appear to be only rare appearances by Keiko O'Brien, Jake Sisko and Quark's nephew, Nog.

Despite a lack of encouragement, Dr Bashir continues to pursue Dax, although she assures him that Trills do not place the same importance on romance that he does. This flirtation is interrupted when Sisko arrives to take Dax to dinner at Quark's, where the oddest couple in attendance are Quark and Odo, old adversaries who take pleasure in baiting one another.

The shape-shifter's cynicism is particularly sharp on the subject of the humanoid need to 'couple', something he himself chooses to avoid as too many compromises are involved. Quark is horrified by this indifference even though he notes that the O'Briens are fighting again tonight. Rumour has it that the Chief's wife doesn't like it here.

Quark's eye is drawn to Dax, for whom he has a particular desire. Odo ridicules him, suggesting that Sisko has a better chance. The Ferengi dismisses this, commenting that when Dax was the male Curzon Dax, he *and Sisko were old friends. Indeed Sisko is continually reminded of his old mentor, but he seems prone to calling Dax "old man" more by way of reminding himself who she is or was. Dax tells him that friendships don't always survive the change from one host to another.*

Suddenly Odo spots a familiar face at the gaming tables and, enraged, grabs a Bajoran man demanding that he be off the station within 26 hours. Sisko demands an explanation in private and Odo tells him that the man, Ibudan, used to run black market goods through the sector. Odo once saw him leave a child to die when the parents could not afford his price for medicine, and jailed him for killing a Cardassian officer who wanted payoffs to look the other way. Ibudan has been released early as the Bajoran government don't regard killing a Cardassian as much of a crime. Sisko warns the Constable that he cannot take the law into his own hands, and must leave Ibudan alone as he has done nothing wrong since his release. Odo is highly dissatisfied with Sisko's position.

Keiko O'Brien is also dissatisfied, as her skills as a botanist are useless on the station, though Miles promises to try to get her samples of plants from the gamma quadrant. Appalled at the thought of raising her child on DS9 and needing to feel useful, she decides to ask Sisko if she can start a school where the station's children can be kept out of trouble.

Soon after his quarrel with Odo, Ibudan is found stabbed to death in one of the holosuites at Quark's. Records show the holosuite's doors opened only once after Ibudan entered, and there is no evidence that anyone other than Ibudan was ever there. Odo himself points out that a shape-shifter could have entered through the crack between the closed doors, and cannot provide an alibi as he was resting in his gelatinous natural state, in a bucket at the back of his office, at the time of the murder.

A Bajoran who was drinking with Ibudan begins stirring up anger against Odo, accusing him of collaborating with the Cardassians when they ran the station. His only defender is his 'worst enemy', Quark. Sisko responds to rising anger by taking Odo off the investigation, but that is not enough to satisfy the mob at the bar...

This episode explores several relationships, but the one that is best written is the continual sparring match between Odo and Quark. The unlikely pairing of opposites has made them a promising comedy team who show unexpected loyalty to each other in tight situations, even though Odo insists he lives for the day he will finally nail Quark with a major crime. But Quark is the more interesting of the two and is arguably the best character created for DS9, finally rescuing the Ferengi from low comedy to being shrewd, but not malicious, exploiters of the weaknesses of all species. The dour Odo is less appealing, being too much like a crabby old bachelor uncle who complains about everything. His peculiar attachment to justice is thus far unexplained and it is hard to imagine how he could not have been implicated in the Cardassians' oppressive regime.

Left : *A Man Alone* - Bashir, Sisko and Dax investigate...

The battling O'Briens are another matter. We seem doomed to having everyone discuss the Chief's troubled marriage while seldom seeing Keiko, who has effectively been asked to put her career on hold. The idea that she could suddenly, without training, open a school which would teach children of all different species in one room has been ridiculed by teachers as trivialising their jobs. It would be much more entertaining if she threatened to take a job at Quark's.

Rosalind Chao reprises her role as Keiko. Aron Eisenberg appears as Nog, Quark's delinquent nephew and bad influence on Jake Sisko, and Edward Albert (Beauty and the Beast's Elliott Burch) inexplicably appears as a Bajoran troublemaker under the name of Edward Lawrence Albert. **(7)**

5)**Babel** 30th January 1993

Teleplay by Michael McGreevey and Naren Shankar; Story by Sally Caves and Ira Steven Behr; Director Paul Lynch; Music Dennis McCarthy; Visual Effects Supervisor Gary Hutzel.

GUEST CAST : Jaheel (Jack Kelner), Surmak Ren (Matthew Faison), Ann Gillespie; Geraldine Farrell; Asoth (Bo Zenga); Aphasia Victims (Kathleen Witt, Lee Brooks); Bajoran Deputy (Richard Ryder); Business Man (Frank Novak); Federation Male (Todd Feder)

It seems to be a Star Trek tradition to have the crew struck by a mysterious malady, but the effects here are not nearly as erotic as *The Naked Time* and *The Naked Now*.

Chief O'Brien is doubting the wisdom of transferring to DS9. Only he seems capable of repairing the continually malfunctioning systems, and exhaustion is making the normally cheerful engineer almost cranky. After Commander Sisko finds the coffee undrinkable, O'Brien has to dive into the command level replicator system. However he seems to get it working smoothly again with only some momentary power outrages.

Quark is not so fortunate. His replicator is producing inedible food, and Odo has to rescue him from a customer who swears he's been poisoned. Odo can't resist telling him that the command level replicators are back in working order, and Quark is quickly at work on forging access to these replicators.

The strain becomes too much for O'Brien, who starts to talk gibberish, and can't seem to understand what other people are saying. Dr Bashir says he shows the symptoms of aphasia, but shows no sign of the sort of head injury usually associated with such communicative breakdown. Dax is in the middle of telling Kira how, after eighty years, she had forgotten how different it is being female when she too becomes unable to create coherent sentences. Bashir finds that the virus infecting both officers has begun to spread throughout the station. Sisko has to order emergency quarantine, a decision unacceptable to at least one freighter captain with a perishable cargo.

The contagion has spread unaccountably to over 60% of DS9's population before Kira finds a device in the command level replicators injecting the virus into the food produced... and Odo catches Quark using those replicators to supply his bar on the promenade. Kira is convinced that the device is Cardassian sabotage, but Bashir's analysis of the virus's building blocks shows it was created by the Bajorans. Further investigation shows that the virus was planted by the Bajoran underground 18 years before while the station was under construction. Kira attempts to trace those capable of such a feat of bio-engineering in those days - hoping that they remember an antidote.

Sisko's son falls ill and the situation becomes critical when O'Brien's temperature soars. Bashir believes he will die within twelve hours, and Kira finds that the Bajoran who undoubtedly created the virus died years ago in a Cardassian prison camp...

This is a fairly unimaginative medical disaster story save for the oddity of the crew's language difficulties. The most interesting moments come when Quark has to assist in the operations centre as he and Odo, virtually the only functional people left on DS9, have to swallow their differences. In one of those strange aspects created by the fact that Rosalind Chao is not part of the regular cast, the deathly ill O'Brien is never once seen being comforted by his wife. **(6)**

6)**Captive Pursuit** 6th February 1993

Teleplay by Jill Sherman Donner and Michael Piller; Story by Jill Sherman Donner; Director Corey Allen; Music Dennis McCarthy; Visual Effects Supervisor Bob Bailey.

CAST : Tosk (Scott MacDonald); Alien Commander (Gerrit Graham); Quark's Employee (Kelly Curtis)

The station receives its first visitor from the Gamma Quadrant and finds him to be a complete mystery.

Sisko is finding his duties cover quite a range. One of the girls from Quark's has been complaining that the Ferengi has been demanding certain favours because it is 'in her contract.' He assures her that the small print will not be enforced.

A ship of unknown design emerges from the wormhole to the Gamma Quadrant, where Federation ships are now exploring. It is damaged and in danger of exploding, and the reptilian occupant has no idea that he has travelled over 90,000 light years from where he entered the anomaly. He refuses to leave his ship but O'Brien manages to pull it into dock anyway and promises to repair it.

The alien seems so nervous that Sisko foregos normal first contact procedures and lets O'Brien act as the welcoming committee. The chief discovers that the alien can make himself invisible, and that he is lying about the damage to his ship, which was hit by some sort of weapon. The creature identifies himself only as Tosk and refuses to explain where he comes from or why he was following a Federation ship through the wormhole. But O'Brien likes Tosk and cannot believe he is malicious.

It takes several days to repair Tosk's ship and Tosk uses the time to ask many questions about life on DS9 - and to locate the weapons storage area. O'Brien learns little except that Tosk needs little sleep or food, and that he lives "the greatest adventure that one can ever desire." He says he cannot discuss what the adventure is. Odo is not as trusting as O'Brien and (by shape-shifting) catches Tosk trying to tamper with the security system. Sisko orders him confined until they can learn more about him. Tosk insists he cannot discuss what he has been dong and implores O'Brien to allow him to die with honour by letting him get to his ship.

Another ship appears in the wormhole, of a different type to the first. It does not respond to hails but, instead, showers DS9 with an unknown type of radiation which shuts down the shields. An armed boarding party beams into the promenade as the command staff race to meet them with phasers...

This episode pleased action fans while once again putting the Prime Directive to the test. Tosk's makeup was particularly impressive as for once, the alien was not defined primarily by a bump nose or forehead. **(8)**

Kathleen Toth

Second Opinion - A British View

DS9 - LOVE AT FIRST SIGHT

ALTHOUGH I consider myself a telefantasy fan, Star Trek never "grabbed me" in my youth. During the seventies and early eighties I watched it if it was on, but made no special effort to do so. In 1988 CIC released *The Cage*, which I bought out of curiousity, and was astounded to discover a Star Trek I could empathise with, but my appreciation remained with the pilot alone. Around the same time I saw *Encounter at Farpoint*, and felt that while it was out of step with "classic" Trek, it was more in tune with *The Cage*. Unfortunately, I was disatisfied with the early storylines and only bought the first five sell-through tapes. I caught the occasional new episode, but wasn't actively seeking them out, thus missing nearly all the first four seasons.

In late '91 however, thanks to an American penfriend and Panasonic Video, I was able to obtain and watch NTSC recordings of ST-TNG - starting with *Redemption* - within weeks of their American premiere (vindicating my comments in DWB78). The quality having improved, I started getting into the series, although I would call myself "actively interested" rather than a fan. It was inevitable I'd see Deep Space Nine, but I wasn't expecting to be as impressed as I was.

Visually, *Emissary* is very slick, notably the spectacular battle at Wolf 359 and the stunning interior of the wormhole. The pilot cost $12m, and while this also paid for the expansive permanent sets, subsequent episodes will have lower budgets than ST-TNG. This will obviously mean more character based plots, and DS9's strength is in its strong cast.

Far more humorous than Picard, Benjamin Sisko shares the same diplomatic skills and the ability to manipulate adverse situations to his advantage. He is also bringing up his son alone, his wife having been killed in the afore mentioned battle, for which he blames Picard. There is an enormous tension when the two meet : Picard seemingly unaware of the other's loss, Sisko visibly restraining himself. The latter mirrors Picard's own trauma : They are guilt and accusation on either side of the glass. Perhaps to "purge" it early on Sisko is forced to confront this tragedy again and again in the pilot, but emerges not unscathed, but certainly stronger and wiser. In comparison, Jake Sisko leaves little impression. He hardly contributes to the pilot, and may prove a liability to the writers, exiled to domestic cameos rather than the thick of the action.

ST-TNG has already established the narrative metaphor of the Bajorans with the Palestinians of the occupied territories, and this theme is continued. Replacing Ro Laren, Major Kira Nerys is a former Bajoran guerilla (America's obsession with "terrorism" is tediously naive coming from a nation which, until recently at least, has never faced it domestically) who believes passionately that the Federation should have no presence in the system, and resents her own posting as Sisko's Second Officer. Kira Nerys is really the Ro Laren who never joined Starfleet, and the gorgeous Nana Vistor is perfect in this openly antagonistic role.

Resident aliens Quark and Odo are just as well defined. Armin Shimmerman turns in a particularily convincing performance as the Ferengi Casino owner - far more "human" than others of his race, yet retaining the same avaricious nature. The Ferengi are right-wing economics made flesh, and Quark's whole persona is defined in these terms, often with wryly comic results. The same ironic cynicism is reflected by Rene Auberjonois as the shape shifting security officer. Like Data he is the total outsider, yet has none of the android's naivete, particularly where Quark is concerned!

Finally, Dr Julian Bashir (Siddig El-Fadil) inherits Data's gaucheness, and - unsurprisingly - has a crush on the stunning Dax (Terry Farrell), which would be fine if she wasn't a Trill ! "He finds it fascinating," she sweetly informs Sisko, who knew "her" back when she was older **and** male, which prompts the usual "nudge-nudge, wink-wink" jokes. Bashir's role in the pilot is minimal, but he's more prominent in *Past Prologue* whilst Dax remains underused.

Despite the "New Age" theme of the pilot, this **does** seem to be a grittier series, perhaps due mainly to the visual presentation, both in terms of the neo-gothic design of the space station and the lighting, which is more low-key than aboard the Enterprise. Overall, I was impressed, but one wonders what following it can establish here. Unavailable to terrestrial TV for years, fans will have to rely on video, but with the simultaneous release of episodes of ST-TNG and other series, how many people cold afford to keep up? CIC and the other distributors should consider limiting their output, otherwise all their sales will suffer. For CIC, spreading two episode tapes over a longer time period will simply result in a back-log, so they could consider emulating Twin Peaks, by releasing triple-episode tapes every three weeks, while retaining a reasonable price.

Nick Cooper, with special thanks to Sean Pickett

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12 Books Down - Jeremy Bentham's verdict on the New Adventures.
The Full Circle - A Holiday for the Doctor.
& NEXT GENERATION...